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RECORD MIRROR

Belle
Stars
dates!

US
Noise!

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McLAREN

Hillbillies and
Zulus unite!

SOFT CELL

STAR
STYLE
TONY HADLEY

ALTERED IMAGES

Culture Club
in America!

A wild night out with ...



BANARAMA

PRIVATE FILES

The SIMON TEBBUTT show

AFTER REDUCING his record company offices to rubble last week, it seems that Marc 'Raging Bull' Almond has got the taste for blood and been on the rampage again.

Accompanying Matt Johnson's *The The* at the Marquee this week in an axe hero guitar duel, he reacted to a couple of Joe Normal wallies throwing beer and spitting by leaping down into the audience and taking a swipe with the aforementioned electronic lute. Trouble was, although he missed, one of the goons got cut by a flying guitar string. End result: fracas of Agincourt type proportions, gallons of rhesus positive splattered about the place in 'Friday The 13th' scenario and Matt Johnson wakes up the next day covered in bumps and bruises.

Still, beats working in an office all day I suppose . . .

Fetishists should start pawning their handcuffs, wellies and whips now. That dungeon of depravity and filth, the Batcave — so popular with the more subversive of our up and coming pop stars — is packing its racks for a quick trip to New York's exclusive Danceteria club in May. The funny goings on will be housed in the haunt's damp, dark basement, appropriately enough.

Rumour of the week overheard in the snug of the Dog and Ferret whispers that elegant construction worker **Grace Jones** should be



Plait's entertainment

"I SAID you're standing on my toes, dummy." Incredible hulk Grace Jones — in delicate fisherman's basket hat and dress — camps it up for the cameras with well known female impersonator, Rick James. Inset, Rick shows how butch he can really be with pre-processed boil-in-the-bag superstar Pia Zadora.



Pic by Chris Waller

Pic by LFI

across in London bending iron girders and snapping navvies in half at a soon to be opened club called the Piccadilly. I nearly dropped me milk stout all over me flower print pinnie . . .

Sixties record company opulence — a glass of puce Rocomar and a

pack of salt 'n' vinegar crisps per person — returns at the fortress Barbican as hordes of silk bomber jackets all proclaiming "George Formby Tour 1943" carp and fawn and toady over assembled drunken hacks to the accompaniment of **Duran Duran** soft porn. All the group turned up with the exception of **Simon Le Bon** . . .

The next overweight **Debbie Harry** promises to be blonde **Abba** screacher and squealer **Agnetha**, who's next solo effort is to be produced by erstwhile **Blondie** acoustics crafter **Mike Chapman**.

Exclusive preview time. At a secret midnight rendezvous in Epping Forest last Tuesday a breathless young man in a felt hat, walking with a funny limp, passes me a tape of the next **Culture Club** single. Secreting the hot little item about my voluminous underwear I scamper off in the direction of Clapham only to be apprehended and robbed by foreign agents. But not before I have a chance to slip it into my plastic hip joint and exclusively reveal that it's called "Church Of The Poisoned Mind" and sounds like (Come in number three, your time is up — Editor dressed up as deck chair attendant).

More smacked bottles in the office. This time it's idiot news hack **Simon Hills** on the receiving end of the editorial riding crop for revealing to the world that **Eddy Grant** is all set to inflict a new single on us but forgetting to mention the title. Well, it's called "War Party" and hits the

High Streets in April. That's after the record company cash in re-release of "Living On The Front Line" though.

And then the astonished old reggae buffer himself phones to burble on that he isn't in fact a tax exile as Hills stated. Of course not. He just made his pile and shot off to sunny Barbados like any other self respecting capitalist . . .

Spring is upon us and that's not all. Elderly one time pop idol **Adam Ant** was recently spotted in a half nelson passionate clinch situation with dusky costermonger soundalike, **Vanity**, of that wonderful all girl bunch **Vanity Six** . . .

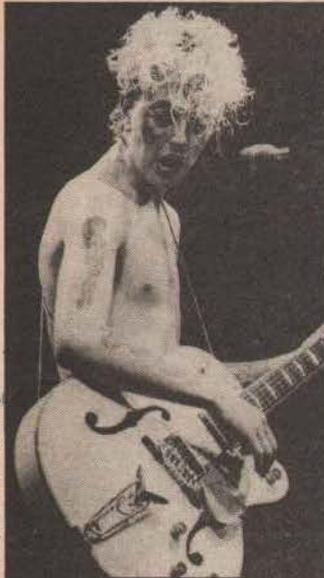
• Success is driving Blancmange's Neil Arthur up the wall and half way across the ceiling these days. The poor lad's virtually a prisoner in his East London gaff — he has to send his landlady out to buy ciggies to soothe his nerves — all because of the handful of girl fans who hang around the front door singing "Living On The Ceiling" all through the day and long into the night . . .



Pic by Donny Clifford

"JUST CLOSE your eyes and think of England." Another archive shot dredged up from the secret RECORD MIRROR dungeons — this time it's Andy of *Animal Nightlife* touching Boy George for another fiver to make a demo tape. More money down the drain . . .

NEWS



Pic by David Wainwright

Extended Stray

THE STRAY CATS have a 12-inch EP released this week. It features the American version of 'Stray Cat Strut' and 'Built For Speed' — which is a new song. Also on the record are two live tracks: 'Sweet Love On My Mind' and 'Drink That Bottle Down' which were recorded in Newcastle in December 1981.

Super tramp

SUPERTRAMP ARE to go out on a massive tour this summer — their first for over three years. Dates are to be confirmed shortly for concerts in June or July. The band will also have a new album out at the same time, based around the song 'Brother, Where You Bound'. But after the tour, lead singer and songwriter Roger Hodgson will quit the group for a solo career, although Supertramp will continue with Rick Davies doing all the songwriting.

Band tour

BAND AKA come over to Britain for their first-ever tour next month. The group, in the charts with their 'Joy' single, have already confirmed two dates at the London Venue on April 14 and 15. And there'll be more to follow. They will be fixing up a whole series of concerts around the country. MARCIA GRIFFITHS is to have a new single out at the end of the month. The singer, who was a member of Bob Marley's I Threes and had a hit in 1970 with 'Young Gifted And Black' releases 'Electric Boogie' on March 28. It also comes out as a 12-inch and has already hit the number one spot in her native Jamaica.

● SPANDAU BALLET have fixed up a second night at the Birmingham Odeon on April 6.

GARY NUMAN is all set to make his comeback this year.

And the superstar singer has said he's ready to break his so-called retirement from live gigs. He is currently in the Channel Islands writing new material for an album. And friends close to Numan have said that he'll be doing some live dates when it comes out.

"There is nothing confirmed, but yes, he is working on new material," said a spokesman for Numan this week.

"There will be a new album and when it's launched he will be doing something live. The album isn't recorded yet, so we don't know when we will be releasing it."

Sources close to Numan in the Channel Islands say that he is

Gary's back

planning to get back to work at the end of the summer.

He is writing material by himself, and there will not be a permanent band like Tubeway Army, although he will probably draft in guest musicians for his new recording.

Meanwhile, some of his old records are released again next week.

A six-track 12-inch LP called 'Gary Numan — Tubeway Army — 1978' is released on March 25. It features the 'That's Too



GARY NUMAN

'Bad' and 'Bombers' singles as well as four B sides. All the songs have only been out as singles previously.

Pic by Dick Walls

Cell mates

SOFT CELL have confirmed two live dates this week.

The duo are to play the Liverpool Royal Court Theatre on March 20 and Derby Assembly Rooms 21.

Anyone wanting to join the Soft Cell fan club should send an SAE to Cellmates, Some Bizzare, Trident House, 17-19 St Anne's Court, London W1.

MISTY IN Roots, who have just released their third album 'Earth', are to go out on a short tour starting this week.

The reggae group play Salford University on March 19, London Brixton Ace 20, Edinburgh Coasters 21, Aberdeen Fusion Ballroom 22, Glasgow Mayfair 24 and Bristol Dingwalls 29.

Cocker Crusades

JOE COCKER follows up his 'Up Where We Belong' duet with Jennifer Warnes with a new record out this week.

This time he has teamed up with The Crusaders to sing another ballad.

It's called 'I'm So Glad I'm Standing Here Today' and was originally recorded in 1981 and appeared on the Crusaders' 'Standing Tall' album.

New Maisonettes

THE MAISONETTES, who hit the charts with 'Heartache Avenue', have a new single out this week.

It's called 'Where I Stand' and will be included on a new album 'Maisonettes For Sale' which comes out later in the spring.



STING

In Synch?

THE POLICE are all set to play live this summer.

They have pencilled in a series of live dates for August, although no venues have been confirmed.

And the superstar trio are due to release a new album in two months time — scotching rumours of a split.

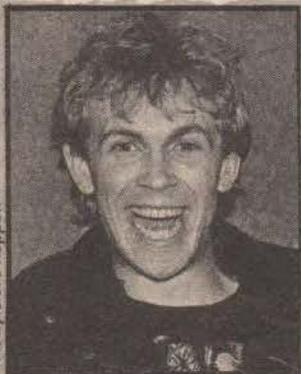
The LP is called 'Synchronicity' and should be out in May.

Pic by Justin Thomas

Boxing dever

ACCLAIMED NEW band the JoBoxers are to play a college tour starting this week, but all fans will be allowed in.

Dates start at Coventry Warwick University on March 17. Then Sheffield Polytechnic 18, Manchester Polytechnic 19, Bristol Polytechnic 22, Bournemouth Pavilion 23, Dartford Flicks 24 and Uxbridge Brunel University 25.



Pic by Steve Roppar

JULIAN COPE

Tear tracks

TEARDROP EXPLODES are to be no more.

The group's single 'You Disappear From View', released next week, will be their last.

"Julian Cope has been recording his first solo material with Gary Dwyer," said a spokesman this week. "He will also be doing some live dates in the summer when the solo record comes out."

"Cope has been rehearsing in Liverpool for the past month with a new four-piece group."

As a souvenir, the Teardrops' single will also come out as a 12-inch and a double 45-pack.

The 12-inch version features 'You Disappear' and 'Suffocate' which appear on the normal single plus 'Ouch Monkeys', 'Soft Enough For You' and 'Incylopedia' — which makes up the double single package — plus a different version of 'Suffocate'.



Pic by George Bodnar

HEAVY METAL band Rock Goddess can't go out on tour — because drummer Julie Turner is too young!

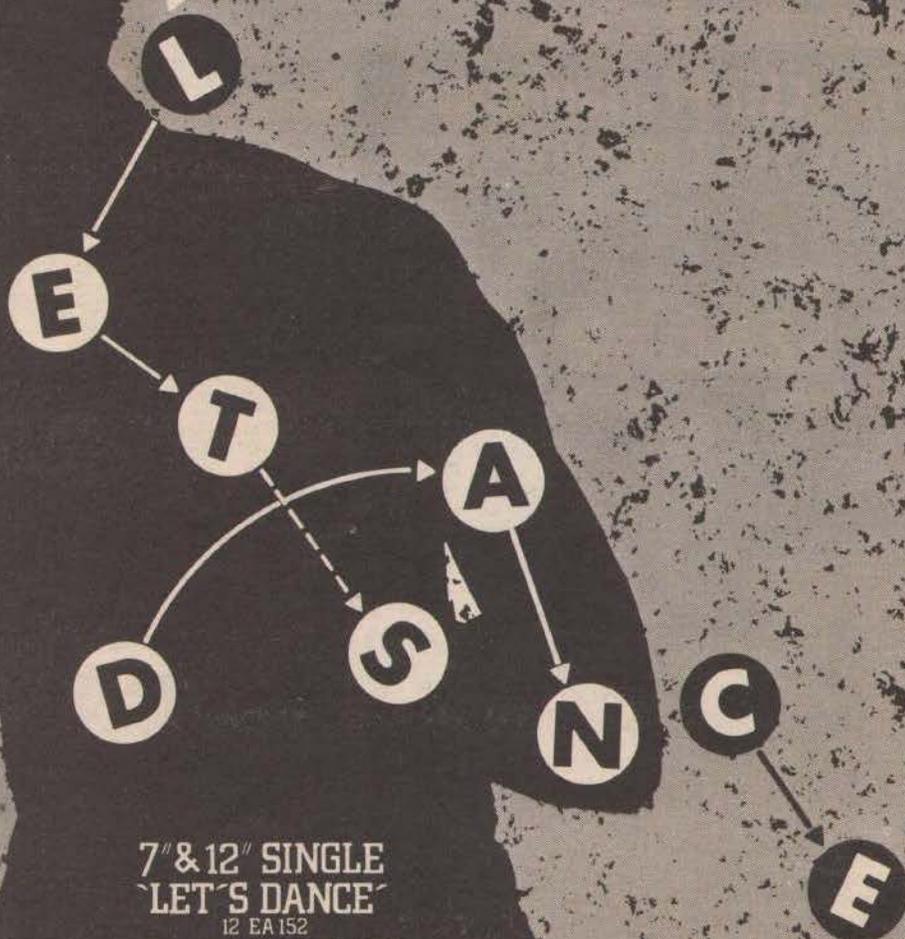
The trio were due to support UFO. But until 15-year-old Julie leaves school in May the law limits the hours she can work.

She is not allowed to take part in performances for more than six consecutive days, making the tour impossible. The group are the latest victims of the 'Children's Performances Regulations' which stops Musical Youth playing live. Now they've given up any concerts until she leaves school.

Ironically, when Julie's regular tutor was on holiday recently, she had to return to school for three days — and her first two lessons were spent on careers advice!

DAVID

BOWIE



7" & 12" SINGLE
"LET'S DANCE"
12 EA 152

FROM THE ALBUM & CASSETTE
"LET'S DANCE"
RELEASED IN APRIL



NEWS

Train tracks

TOP REGGAE toasters Clint Eastwood and General Saint release a new album next month.

It's called 'Stop That Train' and follows their highly successful debut LP 'Two Bad DJ'.

A-Maze-d

TOP AMERICAN soul band Maze come back to Britain for a tour in May. The group will be playing a massive four nights at London's Hammersmith Odeon — even though they've never had a hit single!

And the band, led by Frankie Beverly, will have a new album out at the same time. It follows up their acclaimed 'Maze Live In New Orleans' LP.

Dates start at the London Hammersmith Odeon on May 5 to 8. Then Manchester Apollo 10, Nottingham Rock City 11 and Birmingham Odeon 12.

Tickets are already available from box offices.



TWISTED SISTER come back to Britain for a tour next month. The New York heavy metal band will also be releasing their debut album 'You Can't Rock And Roll' at the same time.

And a single 'I Am (I'm Me)' comes out this week, with a live track 'Sin After Sin' on the B side. It was recorded at London's Marquee, and a 12-inch version features three other cuts from the same gig.

Dates start at Portsmouth Guildhall on April 6. Then Nottingham Rock City 7, Dunstable Queensway Hall 8, Liverpool Royal Court 10, Hanley Victoria Hall 11, Manchester Metro 12, Edinburgh Nite Club 14, Newcastle Mayfair 15, Bradford St Georges' Hall 16, Sheffield University 17, Birmingham Odeon 18 and the London Lyceum 19. Tickets are available from box offices.



BELLE STARS: these girls take a nice Polaroid

THE BELLE STARS go out on the road next month...to play their biggest concerts yet.

And it's likely that the all-girl group — who recently hit the charts with their 'Sign Of The Times' single — will be playing a lot of new songs.

At the moment they are working on new material which will be featured in the set.

Their tour starts at the Manchester Apollo on April 25. They go on to play Newcastle City Hall 26, Glasgow Tiffany's

Star Trek

27, Birmingham Odeon 29, Nottingham Royal Concert Hall 30 and London Hammersmith Palais May 1.

They were to have done more concerts, but have decided to keep the tour short because they will probably go over to America.

Tickets for the concerts go on sale this week. They all cost £3.50 and are available from box offices.

Bunny money

ECHO & THE BUNNYMEN have a booking fee added to their London Royal Albert Hall tickets.

They cost £6, £5, £4, £2.50 and £2 and there is an additional 30p booking fee to be added to each ticket. SAEs should be sent to PO Box 281, London N15 5LW and cheques or postal orders should be made payable to 'Echo And The Bunnymen'.

Aztec tour

AZTEC CAMERA have fixed up another small tour. The group, in the charts with 'Oblivious', play London Lyceum 15, Derby Blue Note 16, Glasgow Nightmoves 17, Edinburgh University 18, Leicester Polytechnic 19, Leeds Warehouse 20, and Nottingham's Rock City 21.

Roboto rock

STYX RELEASE their first single for two years this week. It is called 'Mr Roboto' and has already been a hit in the USA.

It comes from their album 'Kilroy Was Here', which was released recently.

Bat Species

THE SPECIMEN, who founded the famous Batcave nightspot, release their first-ever single next month called 'Stand Up, Stand Out'.

The single follows closely behind a compilation album which features them and several acts who have played the Batcave, including Dance Society, Sex Beat and Brilliant. It is released early next month and is called 'Young Limbs And Numb Hymns'.

Meanwhile The Specimen will be playing at the Batcave on March 16 and at the Ace Brixton 31.

There will be a Batcave night at Heaven on April 25.



ROD STEWART breaks his exile in June to play his first dates in Britain for two and a half years.

His last British gigs were in December 1980, when he played a massive six nights at London's Wembley.

The superstar singer is also due to release a new single at the same time. It will follow 'How Long' which was a hit for him last year.

The concerts start at Birmingham NEC on June 25 and 26.

Tickets for the Birmingham concerts cost £9 and £8 and are available by post from Kennedy Street Enterprises, PO box 4, Altrincham, Cheshire WA14 2JQ. Cheques should be made payable to Kennedy Street Enterprises and sent in with a SAE. They can also be bought from the NEC box office.

London tickets cost £10.30 and £9.30. Cheques should be made payable to 'Harvey Goldsmith Entertainments', and sent with a SAE to Rod Stewart, RS Tickets, PO Box 4 RS, London W1A 4RS. They can also be bought from select record shops after March 26.

The first Hi-Fi magazine to annoy your neighbours.



This is definitely not the sort of hi-fi magazine you'd read in front of the neighbours. There's an article on the home taping controversy. A Supertest of three budget micro systems. Review of new products. 15 page music section and gig guide. Free competition to win eight music videos. A free blank cassette. And lots more. All in the first issue of Stereo - The Magazine, out now for 75p. But be careful where you read it.

STEREO
Keeps your ears to the ground.

Pic by Lynn Goldsmith

Pic by Chris Walter

TOURS

RIP RIG & PANIC have fixed a few live dates this week at Edinburgh University on March 17, Glasgow Technical College 18, Liverpool Polytechnic 19 and Leeds Warehouse 24. The group, who have just released a single 'Beat The Beast' are to release their third album shortly.

AUSTRALIAN EXILES The Go-Betweens are to play a short tour next month following their dates with Orange Juice. They play Bath Moles Club on April 1, London Brixton Ace 2, Manchester Gallery 7, Colne Francs 8, Birmingham Fighting Cocks 9, Bradford Manhattan Club 11 and Leeds Brannigans 12. They bring out their second album 'Before Hollywood' this week.

HUNTERS & COLLECTORS, another group from the Antipodes, also play some dates this month at Liverpool Dingwalls on March 18, Bristol Dingwalls 19, London Venue 24, London Moonlight April 2, Nottingham Asylum 8 and Hull Dingwalls 9. The group's debut album 'Hunters & Collectors' comes out on March 25.

RELEASES

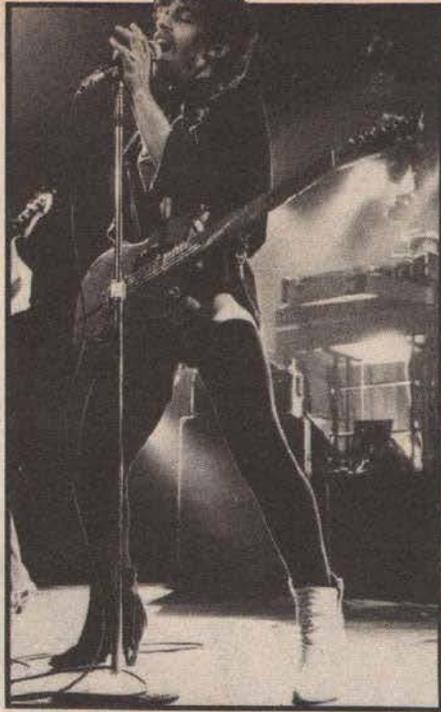
THE DAMNED are to release their version of 'White Rabbit' this week. The single, which was originally only out in Germany, also features the 17-minute track 'Curtain Call' on the B side of a 12-inch version. The track was included on their 'Black Album'.

ALL-GIRL group Pulsallama have a new single out this week. It's called 'Oui Oui (A Canadian In Paris)' and also comes out as a 12-inch. The New York group are also due to play some live dates here shortly.

CASSETTE RECORD COMPANY Roir are to release albums by The Raincoats, Bush Tetras and Johnny Thunders this week. The Raincoats have a live album 'The Kitchen Tapes' released. The Bush Tetras release 'Wild Things' and Johnny Thunders has a brand new album 'Too Much Monkey Business' released on the label.

FORMER DAF member Gabi Delgado has his first solo album released next week. It is called 'Mistress' and includes his 'History Of A Kiss' single.

SHOCKABILLY have a new album out next week. It's 'Earth Versus Shockabilly', and includes a single 'Nervous Breakdown' which comes out this week.



PRINCE IS to have a new single out at the beginning of next month to follow-up his '1993' hit. The new song is called 'Little Red Corvette' and comes out on April 4. A 12-inch version is also released which features two new extra songs 'Automatic' and 'International Lover'. Meanwhile the disco singer, who appears in suspenders and a jock strap, has added another London show at the Dominion. He plays the venue on April 19 as well as the confirmed concert the day before.



TV AND RADIO

THURSDAY sees old Fluff creak back into action on C4 with Vanity Fayre and The Ivy League on 'Unforgettable'. BBC 1 offers Grace Kennedy serving up The Nylons from Canada.

FRIDAY is a bit more lively with U2 and The Bank Robbers giving an Irish flavour to the last 'Tube' of the current series on C4 — although the programme is back on the air in the autumn. Also on C4 'Reggae Sunsplash' has a quality line-up with the Mighty Diamonds performing 'Pass The Kouchie' (the song Musical Youth turned into 'Pass The Dutchie'). Also featured are Steel Pulse and Toots Hibbert — he of Maytals fame — doing a medley of his best-known hits.

SATURDAY gives even more publicity to the mighty Eddy Grant with Paul Gambaccini following the procession of folk going over to see him on his Barbados plantation for C4's 'Other Side Of The Tracks'. He also looks at Kajagoogoo again. 'Sight And Sound In Concert' (Beeb 2 and Radio One) has the Undertones warbling away while the gravel-voiced Bonnie Tyler pops into visit the 'Saturday Superstore' on BBC 1.

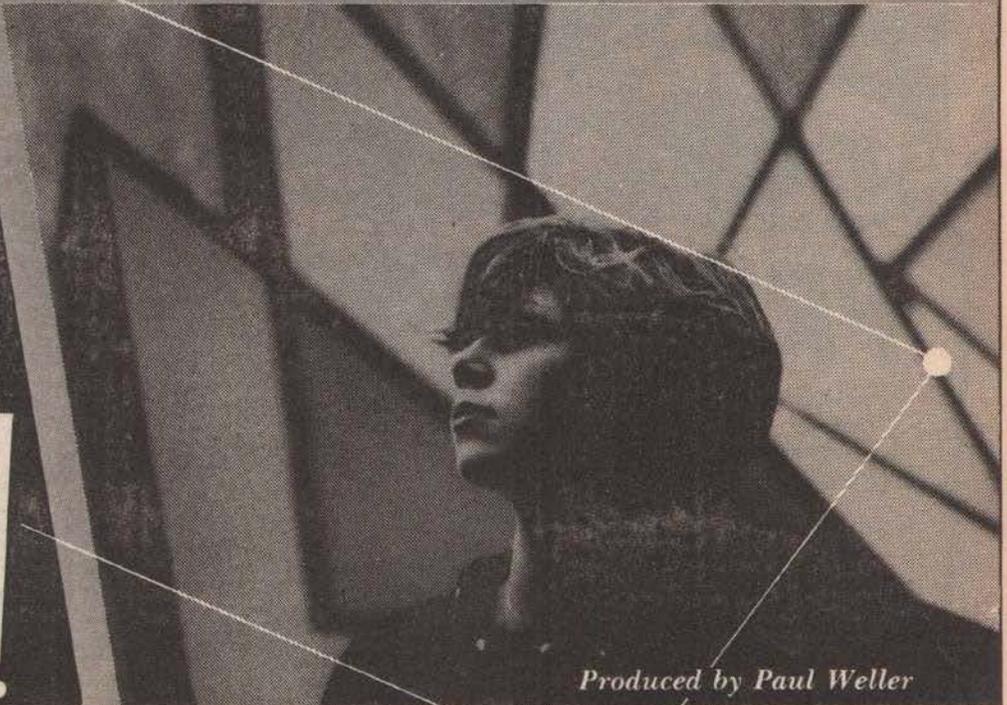
SUNDAY has mighty mouth Pete Dinklage shouting his favourite records out on Radio One's 'My Top 12'. 'Guitar Greats' also on Radio One is a bit more sombre with Carlos Santana being the featured axe man.

MONDAY features a one off concert by Liverpool scruffs Echo & The Bunnymen playing a Pop Carnival in their home town. BBC 2 plays host. C4's 'Whatever You Didn't Get' looks like a special drone edition with Killing Joke, Fad Gadget, Urban Shakedown and the Dead Kennedys doing their stuff. Also included are Talisman and Level 42.

WEDNESDAY is 'Top Of The Pops' day on Radio One. Yes, that's right. Yer fave pop weekly is now on a day early at the same time to make way for 'A Song For Europe' on Thursday.

from the land of a thousand young hopefuls — from the influence of soul to the essence of pop
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High Street · SOUTHAMPTON 16 Bargate Street · LONDON SHOPS 9 Marble Arch · MEGASTORE 14-16 Oxford Street · ALSO AT AMES RECORDS AND TAPES
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Church Street · NELSON Marsden Mall Arndale Centre · PRESTON 12 Fishergate Walk · RAWTENSTALL 27 Bank Street · ST. HELENS 8 Palatine Arcade · STOCKPORT 20
Deanery Way · WARRINGTON 2 Dolmans Lane, Market Square

Soil on Sound



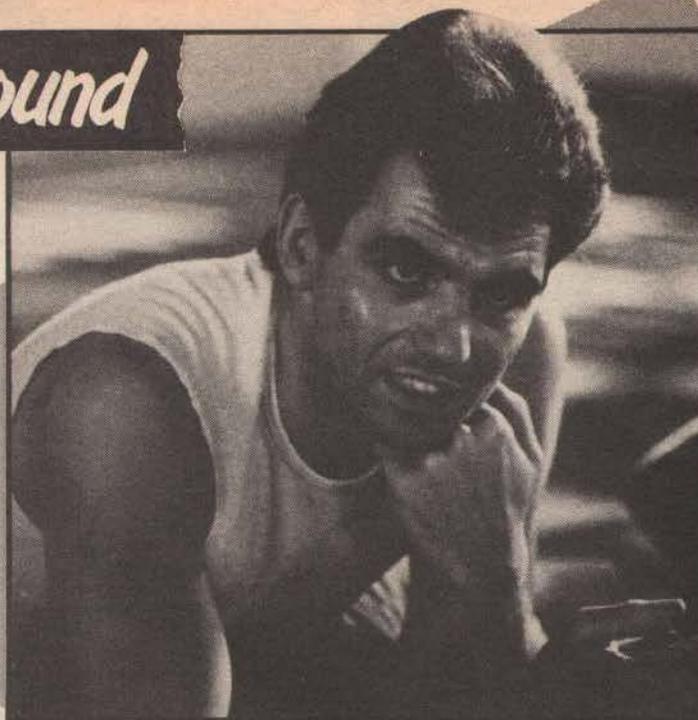
AND THEN there were three . . . Well, Landscape are no Genesis, but it wouldn't be too unkind to describe them as 'elder statesmen' of the music scene, since they themselves like to talk about their 'history and sense of depth'.

This Mark III version has resurfaced after a year's absence in which Richard Burgess vacated the Spandau producer's seat and Landscape re-signed to RCA. Now we have a new single, a new style, another page in the book.

"We actually have a lineage as Landscape, going back through all kinds of areas and styles," explained bespectacled John Walters (no relation). Richard agreed: "It's quite nice in a way, that's how it'll always be. If we don't keep changing, we'll probably cease to exist. If someone had asked me two years ago where we'd be at the beginning of '83, I'd have thought more electronic rather than less."

John: "When 'So Good, So Pure, So Kind' grew into being, we realised it was the right single to go with because it possessed a Landscapeness, which is really just our instinct."

Richard: "We try and avoid being too narrow about what we think we should be doing, which is why we ended up with 'So Pure'."



Pic by Steve Rappoport

LANDSCAPE'S RICHARD BURGESS: good? pure? kind?

John: "This song's interesting in that it's the most personal thing we've ever done. We used to write things about unusual subjects like knife-wielding psychotics, new technology and Anglo-Japanese relations, so it's interesting to write a personal song to which we can all relate!"

The single's not only a ballad, but also features acoustic instruments, which seems strange when their previous hit 'Einstein A Go Go' was so involved in electronic sound and the Landscapers themselves are leading lights in the use of computers and hi-tech.

Richard: "The reason we went

back to acoustics wasn't to be contrary, but probably for the same reason we went electronic. We're always searching for new colours, relative to what's around at the time, and obviously there's so much good electronic stuff around we felt we might as well not compete, just go another way."

Andy (Pask, shy bassist): "Also we wanted to achieve a balance between the electronics that are still there and the sounds you get from played instruments, which I think we've done."

Richard can satisfy himself with the fact that he's helped to change the way drummers operate. Every week on TOTP you can see bands use the Simmons SDSV hex kit which he helped to develop. Does he ever feel a weight of experience and knowledge on his shoulders?

"No, I'm always amazed how naive I am! I've worked with all these talented people over the years, so I should be able to sit down and write a hit song, but it isn't that easy, it's still a struggle to make it really happen."

John: "Whether this record is a minor hit or whatever, we're setting the scene, we're back. And survival is a fundamental tenet of Landscape philosophy!"

by Betty Page

DEXYS

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the album GENO



MIDNIGHT RUNNERS

includes

DANCE STANCE

GENO

BREAKIN' DOWN
THE WALLS OF HEARTACHE

THERE, THERE MY DEAR

KEEP IT

PLAN B

Altered States

**Brits in the US —
a Financial
Times special**

**NEWS
BEAT**

IT ALL started about two years ago. The US pop market which had previously exhibited about as much life as Ken Barlow's button down cardigan suddenly sprung into action.

Soft Cell's 'Tainted Love' was the first breakthrough. Whilst Marc was being baited by rednecks in Florida — hey ma, a punk rokka — other British bands were preparing their onslaught.

Human League and Adam Ant followed, while the Clash simply reinforced their position as the world's last rock'n'roll band.

The arrival of MTV (a 24hr rock video programme networked to seven million subscribers) has allowed English bands to reach the previously impenetrable American hinterland.

Just listen to the US view of bright Brit pop: "ABC, Culture Club, Yaz and the Thompson Twins have all arrived on our shores via the new wave/dance club route, which includes striking images, 12 inch remixes and the obligatory videos. They are products of the marriage between punk and high tech, melding the extreme sensibility of the Sex Pistols to the disco flash of Giorgio Moroder. Love and romance are inflated to the point where the beautiful meets the grotesque, with all the passion saved for technique rather than vulgar lust."

Right mate, when I've worked out what you mean, maybe I'll go and play a few records . . . *Jim Reid*



CULTURE CLUB

GEORGE'S BOYS are currently riding high with a top five single and top 20 album. *The Yanks*, it would appear, are as bemused by George's sexuality as the good folk of Wolverhampton.

"Is George bisexual?" they noisily enquire.

"Yeah," replies the boy. "When I want sex I have to buy it." Aw come on man, tell us guys about your sleeping habits.

"I haven't slept with anyone for two years. I never sleep when I

have sex. I usually try to stay awake!"

That's telling them, Georgie.

It seems our colonial cousins are finding it a bit hard to 'relate' to Culture Club. Drummer Jon Moss makes things easy for them: "The idea of Culture Club originally was to write pop music. Pop music is an international language. People expect us to be new wave — we're not. We're Culture Club."

Well Mac, they sure as hell ain't Meat Loaf.

ABC

COR BLIMEY, it seems Mr Fry gets wordier the further away from his Sheffield penthouse he travels.

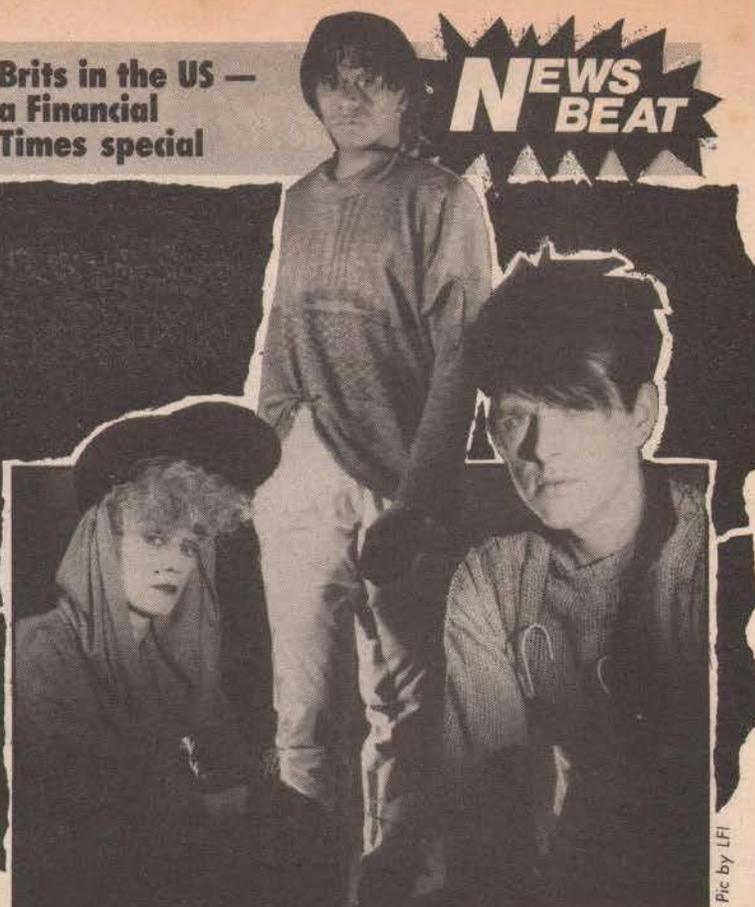
This is how he describes 'The Look Of Love' to the open mouthed sons of failed capitalism.

"It's like observing people walking down the street hand in hand, and opening these magazines and seeing all those images of love and pictorial tableaux about love. It's thrown at you constantly day by day. The song deals with how love looks from a distance."

People take Martin Fry very seriously in America. They admire his business sense. Martin Fry knows how to talk to Americans.

"Even though we wear jackets and trousers on stage we can still dance around like we're the J Geils Band. We're fully aware that people look at our stage set and think Vegas or Tom Jones. But that's the gag. We take the basic premise and subvert it."

Very clever man Mr Fry. ABC are selling artifice and style . . . to the styleless and artificial.



Pic by LFI

THOMPSON TWINS

ONE TIME grey mac student rockers leave their books at home and become international popsters. The Twins are currently shooting up the US chart with 'Lies'. Yankees are very fond of talking about the Twins' Afro-ethnicity, but all I want to know about is the music.

The Twins feel they are suffering from comparison with other English groups currently breaking in America.

Tom Bailey explains: "We keep getting lumped in with all these other up-and-coming British bands and I keep saying that the only thing we have in common is that we're English."

Tom, seeing as most Americans think Britain could fit into Simon Tebbutt's wardrobe, this is understandable.



Pic by Paul Cox

Pic by Eugene Adebari



Speak like a child

Your hair hangs in golden steps, you're
Bona fide in every respect, you are
Walking through streets that mean nothing to you
Believe you're above it and I don't really blame you

Maybe that's why you speak like a child
The way you're so proud to be oh so free and so wild
And I believe it when you look in my eyes
You offer me life and never lies, least only the kind
That makes me smile

Your clothes are clean and your mind is productive
In shops in stores where only the best buy
You're cool and hard and if I sound like a lecher
It's probably true but at least there's no lecture

I really like it when you speak like a child
The crazy sayings like I'm so free and so wild

You have to make a bargain with me now
A promise that you won't change somehow

No way, no how

(Spent) all day thinking about you
(Spent) all night coming to terms with it
(Time) time and conditions are built to tame
Nothing lasts with age, so people say
But I will always try to feel the same

I really like it when you speak like a child
I really like it when you speak like a child
The way you hate the homely rank and the file
The way you're so proud to be oh so free and so wild

On Polydor Records
Words and music: Paul Weller
Copyright Stylist Music Ltd

The Style Council

JAPAN

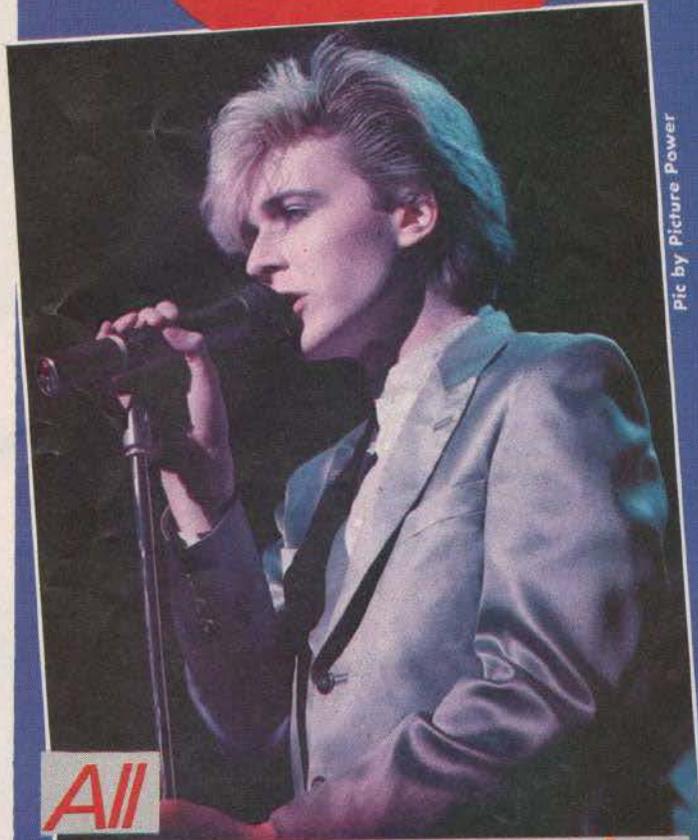
*And what costume shall the poor girl wear
To all tomorrow's parties
A hand-me-down dress from who knows where
For all tomorrow's parties.*

*And where will she go and what will she do
When midnight comes around
She'll turn once more to Sunday's clown
And cry behind the door.*

*And what costume shall the poor girl wear
To all tomorrow's parties
Why silks and linens from yesterday's gowns
For all tomorrow's parties.*

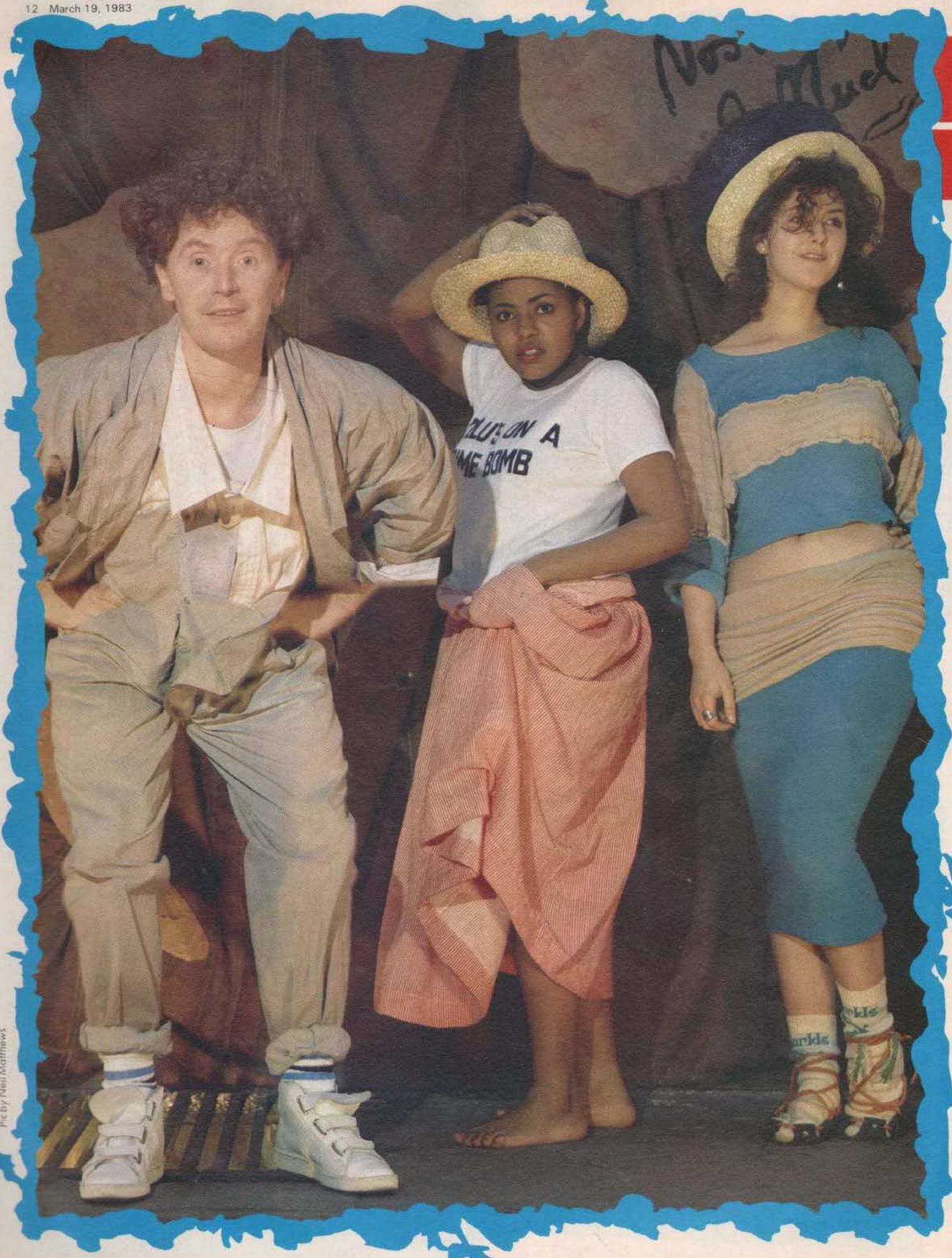
*And what costume shall the poor girl wear
To all tomorrow's parties
For Thursday's child is Sunday's clown
For whom none will go mournin'.
A blackened shroud, a hand-me-down god
Of rags and silks
A costume fit for one who sits and cries
For all tomorrow's parties.*

On Hansa Records
Words and music: Lou Reed
© 1966 Oakfield Avenue Music Inc/RCA Music Ltd.



Pic by Picture Power

All tomorrow's parties



Pic by Neil Matthews

The

MALCOLM

marketing
board

BRITISH BANDS risk being stoned to death if they play Zululand, claims fearless explorer Malcolm McLaren.

"The Zulus like performers to communicate with their songs," he says. "They like to tell stories, they don't like songs and lyrics that don't have content.

"If the Thompson Twins or many other British bands tried to play out there, they'd risk being stoned to death. The Zulus are very honest people. Most music in Britain is not reaching out. If you lined up the Thompson Twins, Spandau Ballet or Depeche Mode how could you expect anyone to be able to tell the difference?"

"The record business has gone back to its old comfortable ways, full of comfortable gentlemanly people in the charts. Nobody wants to reach out and touch and explore, they just want to take."

But Malcolm's been changing all that, of course. He sees tribal rhythms as being infinitely more interesting than squeaky clean synths and drum machines. Over the past few months his quest for exciting music has taken him on a pilgrimage around the world gathering folk songs and ideas. He's rubbed shoulders with South American Indians, his beloved Zulus and Hillbillies from the American Appalachians.

"I was a hobo, a tramp," he says. "I didn't do the Doctor Livingstone bit and play the white man from across the sea. I just wandered around talking and laughing."

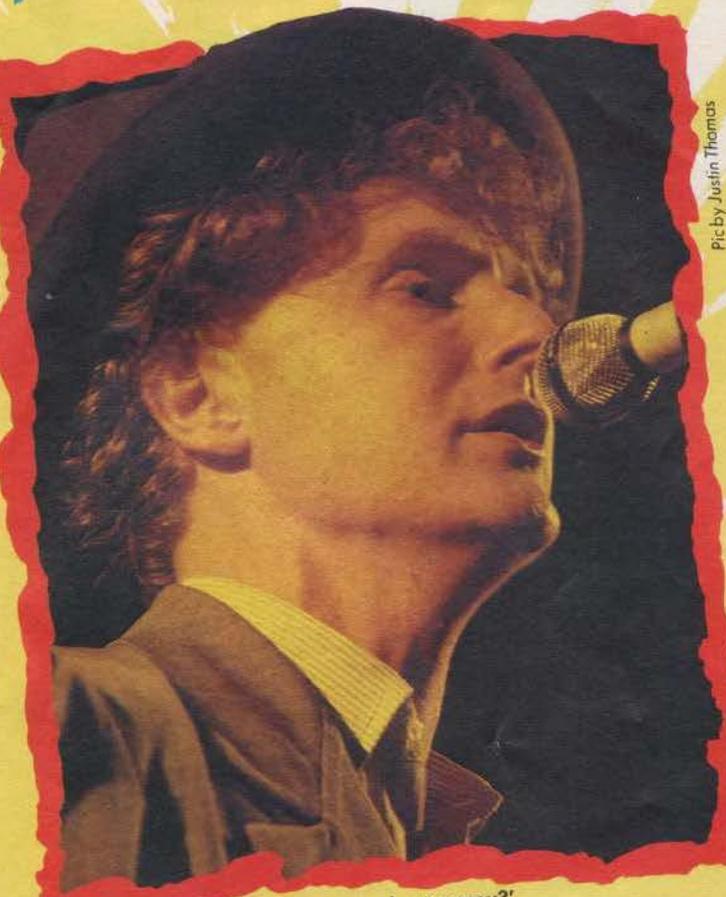
For 'Buffalo Gals' Malcolm took the Hillbilly Spirit and mixed it with the sounds of New York, and 'Soweto' is inspired by a hip thrusting and rolling Zulu dance. Malcolm's also used the chant the Zulu warriors used before the massacre of British forces at Isandhlwana back in the late 19th century.

"The Zulus told me many stories and in return I had to tell them a story," says Malcolm. "The only tale I could think of was the story of the Sex Pistols and they found it was hilarious. All these Zulus were rolling around all over the place, so we did a song together called 'Punk It Up.'"

THE FRUITS of Malcolm's travels will be heard on his forthcoming album and he's been labouring night and day putting the finishing touches to it.

"I don't think of it as being an album but a 60 minute radio show, a tour of much of the world's music," he says.

"To be honest I had so much material that I couldn't pack it all



MALCOLM McLAREN: 'Who cares about money?'

into the one record, but I don't think people want to buy double albums any more.

"I wanted to find the roots of music, so the people I've drawn on have been mechanics or bakers, people who get together and create music at the weekends."

Malcolm says his interest in all kinds of folk music began when he decided to exile himself in Paris and work selecting soundtracks for soft porn films! Bored with putting Mozart Sonatas behind scenes of grunting and groaning, he tried to find something different and wandered around Parisien record libraries where you can listen to all sorts of music.

"I noticed covers with colourful pictures of Fijian dancers on and that kind of thing. It was a real education for me and obviously I had a lot to learn. When I put Aborigine music to the films the directors couldn't believe it, but it worked. The soft core films were turned into hard core, because the music added so much sexuality."

Several films featuring Malcolm's soundtrack selections are now on show at some of London's seedier establishments, but he's used an

assumed name on the credits.

"When I was coming back to England, I kept my ideas pretty close to my chest," says Malcolm.

"I might have looked around for someone new to transmit my ideas but then I thought I'll do it myself. I could recognise my merits as a creative force in my own right."

Malcolm says that he was fed up with being a manager, but he still looks at old 'friends' like Boy George, Adam Ant and Bow Wow Wow like a fond father.

"I think George is a wonderful character, although he's being packaged now. I don't know why he couldn't have got into Bow Wow Wow and they could have had two singers.

"I think Adam lost it a bit when he became Prince Charming. It became a sort of pantomime. People enjoy pirates and devils much more you know, they're far more interesting."

Malcolm also says that he keeps in touch with Johnny Rotten.

"Of course we still disagree on politics, but in the end I know that he'll be fighting on my side. So would Martin Fry of ABC if he got out of that gold lame suit with all those oafs from the BBC playing

behind him."

This comment seem rather strange, considering that Malcolm has used ABC's producer Trevor Horn, but he disagrees.

"If you're going to defeat the enemy you need to know his strength; I wanted somebody who could utilise a lot of power and use it as a good weapon."

MALCOLM WANTS to take a show on the road, and true to form his plans are very ambitious.

"I'd like to have a tribe of Zulus with Hillbillies and Indians on stage," he says.

"It would be expensive, but who cares about money? It doesn't really mean anything. We could get the record company to spend some of their royalties on it.

"You see, I want to demonstrate how these people live and dance. I want to be able to put across their ideas. I want to stimulate people by bringing cultures across to them. You can't do that by putting a poster on the wall and expecting people to buy your records.

"Discos are temples of despair and loneliness at the moment. I want to turn them into palaces of hope. We've been keeping other people's cultures and dances away for too long, people want to know the truth about them."

Phewee. I'm sure you must have realised that Malcolm isn't exactly backwards when it comes to being forward.

"I am a mischief maker, and I enjoy the devil," he says. "I'm with all the dispossessed people of the world, not with the gentlemen. Who needs Brian Ferry and the world of the Hooray Henriettas? It's so much more fun to do things my way.

"It's a fascinating idea that scratching a record can replace the power chord of the guitar and for that moment you can have a unique performance, something that will never be repeated."

Malcolm puts his rebellious ways down to his dear old Grandmother, a spirited lady with ideas way ahead of her time.

"She was the product of a strict Victorian upbringing," says Malcolm.

"She wanted to go on the stage but her parents wouldn't let her because in those days she would have been labelled as a whore.

"She told me that you should never do what the establishment want you to do, so if I'm meant to step to the left I step to the right or the other way around.

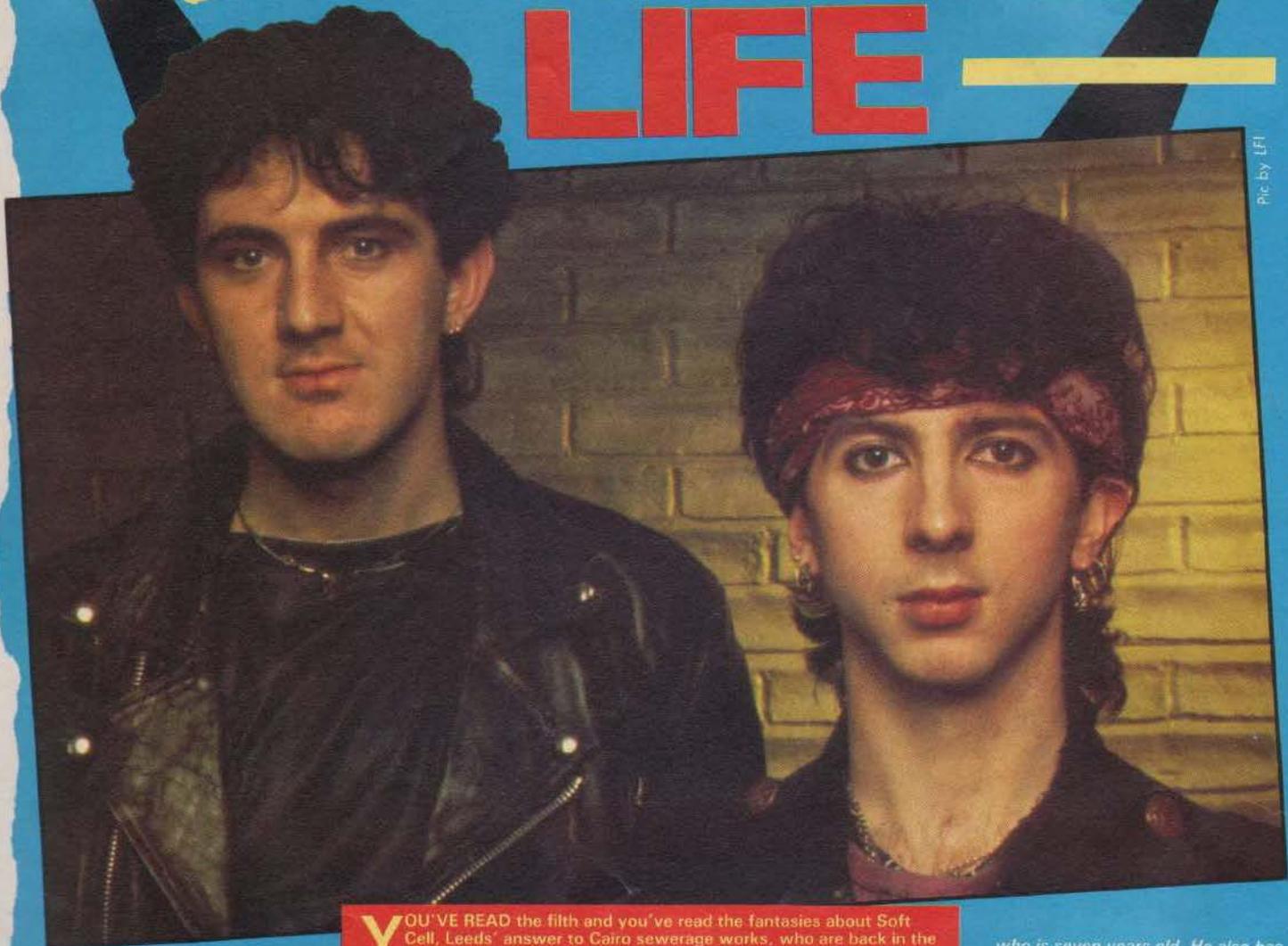
"When the Sex Pistols died one record executive said 'We've killed the monster, we've cut the head off the serpent and now we can go back to selling records and our business in the usual way.' Well, the serpent has a new head and it's rearing up again..."

by Robin Smith

SOFT
CELL

MY

SECRET
LIFE



Pic by LFI

● On the day he left grammar school, Marc Almond's headmaster called the lad into his office and told him he'd never get anywhere in the world so he ought to consider becoming a dustman.

● Soft Cell first met bizarre Stevo in the reception of the RECORD MIRROR offices — so it's our fault really. Stevo offered to manage them there and then and they haven't looked back since.

● At Christmas 1980 Soft Cell played a disastrous gig in Rayleigh, Essex, with Depeche Mode as support. Various members of Ultravox, Visage and Spandau Ballet arrived to check them out after reading a RECORD MIRROR feature and ended up throwing pennies at them. Rusty Egan even advised Stevo to drop them — now he's a partner in the company that publishes their songs.

● Soft Cell's first big hit, 'Tainted Love', is one of the most successful records of all time. It hit the top in

YOU'VE READ the filth and you've read the fantasies about Soft Cell, Leeds' answer to Cairo sewerage works, who are back in the charts with their new single 'Numbers'.

And most of it's rubbish, isn't it? For a start, it's impossible to get seven people hanging from one chandelier with only one tube of superglue — I know, I've tried.

So, after years of painstaking research in the vaults and archives of the Swedish Bathtime Fun University of Total Trivial I've finally come up with the truth: fourteen things you should know about Soft Cell without damaging your health or your moral standing in the community. As Marc Almond said only the other day after his 33rd cocktail of the afternoon: "Bleah!!!"

Simon Tebbutt

all 17 countries it was released with the exception of the USA where it has become the longest running single to stay in the charts ever.

● Marc Almond's school nickname was Acne Carriage because he got spots through eating too many sweets.

The other kids also called him Bill because this was the most unsuitable name for the black clad lad perpetually splattered in make up and purple nail varnish.

● David Ball's first musical experiences occurred when he and a few friends used to nip home

after school, grab their guitars and pretend to be Status Quo.

● Both David and Marc have BA degrees in fine arts.

● David Ball's mother lent the group the money for the first Soft Cell record, 'Mutant Moments'. It was released on their own record label — Big Frock Records — and is now a collector's item as only 2,000 were pressed.

● David is adopted and has a sister, Susan, three years younger than himself. Marc's parents are divorced. His mother remarried and he now has a half sister, Sarah,

who is seven years old. He also has a sister, Julia, who is two years younger than him.

● David Ball's first synthesiser cost him £450. "It's the best investment I ever made," he now says.

● Marc's childhood hobbies included burying dead pets in bake bean cans down the bottom of the garden and digging them up weeks later to see how they'd decomposed.

● One of David Ball's earliest memories is being chased around Blackpool fairground by a dwarf because he and a friend were grabbing free rides.

● Marc Almond's favourite drinks are the cocktail Margarita and a nice cup of tea.

● Soft Cell now live separately in Leeds — David in his flat and Marc in a terraced house with fellow Mamba Anne Hogan and pet poodle, Pervert. He also has an apartment in New York.

VIDEO

NOT ALL pop videos are designed like chocolate ads or as fan mail self-addressed by pompous stars. Gloss and pomp may be the general rule but a few film makers manage to dodge the censorship of fashion.

One such director is Don Letts, dread at the controls of the Clash and Musical Youth videos. Letts likes to stick up two fingers at the powers that be and he likes a chuckle. This makes him an exception.

In 1977, Letts was a DJ at The Roxy. A friend gave him a Super 8 camera and he set about capturing the Pistols and co in their first flush of glory. The results later became 'The Punk Rock Movie', currently under injunction from rival film producer Malcolm McLaren. Letts' stint at the Roxy made him fast friends with the likes of PIL and The Clash. He made the video for the first PIL single and soon the rest of his mates were offering him work. He hasn't got rich but he hasn't looked back.

Letts' current work includes promos for singles by The Undertones and One The Juggler. They prove that he has become an accomplished film maker but it is his work with Musical Youth that best expresses his comic and narrative gifts. Like The Clash, Letts likes to smile and be a

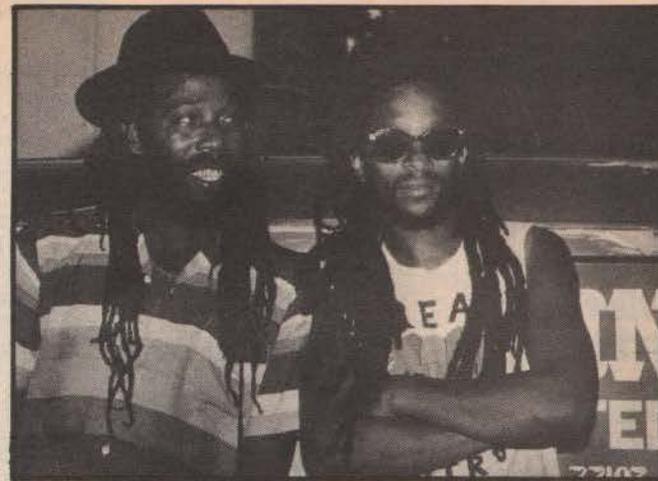
spanner in the works.

"I like working with bands that have opinions and a bit of spunk," explains Letts in his Stockwell council flat. "I want to work with people who're trying to do something more than get their face on the telly and money in the bank. I like to entertain but I want a hint of anarchy besides; Musical Youth are cheeky as well as cute. I'm not interested in making Martini ads for bands who have no beat and nothing to say."

Letts' ideals remain those that inspired punk. He began making films by picking up a camera and insists that anyone can have a go. "I didn't go to film school, I picked it up as I went along by trial and error. Technical ability is no substitute for having an interesting subject and something to say. All you need is ideas and the ability to tell a story. Effects aren't enough."

Most of Letts' videos feature a chase and a brush or two with authority. They have the same engaging cheek as the Madness videos and the same youthful exuberance. Most feature the police at their least successful and owe a debt to silent comedies.

Understandably, Letts has little sympathy with most current trends in video. "Most groups now come over as glorified choirboys. I like a bit of balls. A lot of these groups try to be actors because they can't hold you with their performance as



DON LETTS (right) with Big Youth

musicians. In the sixties you didn't need to cut away from the performers — they held you. Most recent videos are about disguising turkeys and hiding the limitations of duff acts."

LIKE MOST video makers, Letts is itching for his chance to make a full-length feature. He longs to escape the censorship of TV and those who dole out the grants. "I'd like to say what I want to say without having it gutted," he opines. "Bands face the same problems unless they're singing about lollipops. So many videos escape into fantasy because the songs themselves have nothing to say."

Although Letts' videos are

frequently shown in this country and contribute to the regular diet of MTV, the rock cable channel in America, he earns only a flat fee for his films. "20 million people in America saw the 'Rock The Casbah' video, I'm trying not to moan about money but credit where credit's due. That video was The Number One video in America for two months. We don't get royalties like musicians. If I wanted to make a lot of money, I'd become a mugger..."

Thanks, Don. Any advice for aspiring film makers? "Go out and do it, RM readers, and get the old farts out of the way and give me some competition. To the youth, all things are still possible."

Mark Cooper

FREEZE FRAME reviews . . .



DURAN DURAN 'Duran Duran' (EMI Music Video, £25 approx)

A compilation that has got to take pride of place amongst this month's offerings — if only for the fact that it was unleashed to the press for the first time on Europe's largest video screen at a lavish reception at the Barbican Centre in London.

Yet for all the applause for the band and the EMI bigwigs, how many people went away with a sour taste in the mouth and a bilious feeling in the stomach? For the simple fact is that an hour of Duran Duran on video — the medium that made them beyond a shadow of a doubt — is the visual equivalent of eating too many tawdry chocolates; insubstantial, sickly and not at all good for you.

Sure this 'history' does an efficient job in charting the progress of five Brummie boys in silly clothes from nowhere to superstardom; but at the end of it they're still five Brummie boys messing about in Sri Lanka and Antigua with a bevy of scantily clad girls and a slew of ancient video clichés (and that's even before you talk about the music!).

Imagine a Bounty ad on a loop tape, imagine some soft porn ('Girls On Film'), imagine some perverse porn ('The Chaffeur') and imagine the delight of

seeing the new single video for the first time and...pow! That's your lot.

There's no knocking the immense popularity of Simon and the DD's and this'll go on to top the video charts for many a long month, but what's really going on behind the make-up and the sunshine-meets-water freeze frame? Pompous pop that doesn't even have a non-fattening centre, that's what.

VIDEOTHEQUE '22 Video Stars' (Thorn EMI Video, £20 approx) and **PICTURE MUSIC 'A Compilation Of Contemporary Hit Videos'** (EMI Music, £20 approx)

Two compilations, one new and one not so new, that might just show the way ahead for truly commercial music videos. 'Videothèque' from Wienerworld can best be described as a K-Tel of video, giving you two score and two chart videos from 'Come On Eileen' to 'I Don't Wanna Dance' — an hour and a half of 'TOTP' without the introductions. 'Picture Music' is similar, except there's more label-related material (ie more flops) and the temptation to skip a track is very strong. Both good value if you like the artists involved but the only big question is: how many people have taped their favourite tracks on their own tape, anyway?

JOHN SHEARLAW

SERIOUS DANCING THE NEW SINGLE FROM VIA MARCONI

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SINGLES

reviewed by
BETTY PAGE

Product of the week

DURAN DURAN 'Is There Something I Should Know?' (EMI) It's reached the stage where I'm reluctant to say one complimentary word about what has become a business machine, or shower praise upon individuals who take flattery totally for granted. OK, this'll crash in at Number One, it's well-crafted, crushingly memorable and possesses their unique youthful vibrancy but the smiles are so forced, the Beatles harmonies are so blatant. They really do think they're the Fab Five, they believe their own publicity. The big sums it up when it says: 'The band's professionalism is reflected in every aspect of Duran Duran product'. For pity's sake, can't you show some heart, boys?

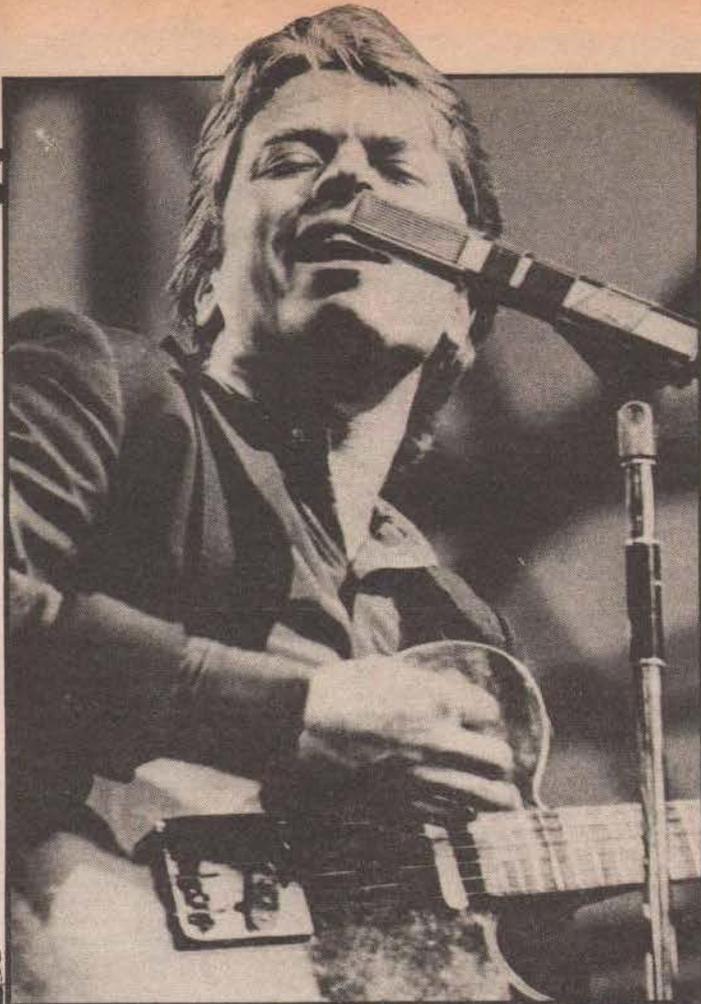
Puppetmaster

DAVID BOWIE 'Let's Dance' (EMI America) I'm angry now, but Davy winds me down again. It's irresistible to compare this with that. Here comes some pure corn: this record is pure class, a slice of cool, effortless entertainment the like of which DD would give 10 video albums to achieve. It's only 'Bowie sings Chic', but so what, he's the master plagiarist in a world of total unoriginality. Great dirty slabs of bassy beat stomp beneath DB's languid vocal, with no surprises, but a knowing smile. The last laugh's his again.

Grin winners

THE TEARDROP EXPLODES 'You Disappear From View' (Mercury) Jools goes white boy funky with lashings of dance-oriented brass and ginger beer: very sharp. The voice is as rich and warmly pleasing as ever, singing a sort of wry lyric and melody and evoking the general feeling that JC thinks the whole thing's really quite a hoot. And it makes me smile too, which is what it's all about, innit John?

TRACIE 'The House That Jack Built (Respond) In a pop world full of Belle Stars and Bananaramas who, sweet as they are, aren't really singers, it's always refreshing to hear a voice as pure and tuneful as Tracie's. Pretty much how you'd expect. Weller to sound if he was a girl, really. She



ROBERT PALMER 'You Are In My System' (Island) Wow! A great seething maelstrom of electrophonic funkery: perhaps the definitive boom-boom boinker, hippy-hopping in all the right places and kicking ass like there's no tomorrow. Robert gets pretty black for a white soulboy, relinquishing his oft-aided vocal trickery to let the beat blaam through. A real grain-tinger which turned my flokati rug into the best disco in town.

weaves her way around an appealing tune with a fresh innocence and verve reminiscent of early Pauline Penetration mixed with a little white soul. Simply lovely.

Dancefloor mayhem

MINISTRY 'Work For Love' (Arista) These are pale-skinned Chicago-based specimens with a name that belongs to the black gospel fraternity, and they really git on down. Yeah, they've nicked that electro-bassline from who-knows-where, but the feel is hard and tight with a very unAmerican vocal approach which registers on the meter somewhere between David Sylvian and Marc Almond — hardly surprising as the chaps cite Soft Cell and Japan as influences. One to keep dancefloor-oriented tabs on.

MAN PARRISH 'Hip Hop, Be Bop (Don't Stop)' (Polydor) These fellows can carry on looking for the perfect beat for as long as they like — I'm game and their sport is still fun. The phunk phorges ahead, with that increasingly familiar Lindrum line that has a lot to answer for but which no-one seems to have tired of yet, least of all me. Hot diggedy dog.

BOBBY 'O' 'She Has A Way' (O' Records) One gets the feeling he's definitely felt love somewhere along the way with this one. Has the sort of churning electro-frillery that Rusty Egan writes home about, but as I've already said, nothing on this earth is original so what the hell. He's got a dirty-sounding voice which makes up for such small faults.

LEESHA PARADISE 'Waiting' (EMI) Starts off like Monsoon reincarnated then descends into a bizarre hybrid of sitars and funk. Really cross-cultural, man. She has an average voice and not even Steve Levine can salvage anything from the non-existent melody. All rhythm and no song.

Pretentious, moi?

FREUR 'Doot Doot' (CBS) Yeath, it's the lot with the cartoon snail of a name which were s'posed to reproduce every time instead of the phonetic representation you see above. Concept bands who employ Residents-style enigmas and do 'audio-blogs' are all very well, but it obscures by clouds whether the song stands up on its own. Luckily, it does, roughly approximated as Buggles meets Landscape at an OMD gig, and

Dolby came too. Actually, I prefer the more maniacal B-Side. Play it, if you can be bothered to fight your way through the bullshit.

Niblets 'n' giblets

HEY! ELASTICA 'Suck A Little Honey' (Virgin) Yek. Far too sweet a confection even to taste, tries desperately in the 'look, aren't we having so much fun' dept. A curiously dated angle on pop — powerpop even — with so many tweedy bits and bubblegummy girly vocals it all sets the teeth on edge. Come back Rezillos, all is forgiven....no, on second thoughts, don't bother.

THE TUDORS 'Tied Up With Lou Cool' (Stiff) Why do Stiff bands always have to have novelty value? This lot, Eddie Tudorpole's backing band, have their kooky tag described as 'swinging cajun crackers' or some such. As hoedown hootenanny yeee-har fiddledy doo dahs go, it's not bad. Perfect fodder for all you Buffalo Gals who've tired of going round the outside.

SWINGING LAURELS 'Lonely Boy' (WEA) This is jolly. Sort of electro cha-cha and Modern Romance meets Madness. Nice, happy-go-lucky feel, but it doesn't quite crack the nut in the song or boogie-down depts. Their next should be the one to slay 'em, methinks.

MARI WILSON 'Cry Me A River' (London) The all-round nicest person to release a single this week, Mari takes a gamble with a cover of Julie London's classic and stamps it with her own personality. She doesn't surpass the original, but at least it might bring some class to her rather flippant plastic current image.

BEN WATT 'Some Things Don't Matter' (Cherry Red) Tracey Thorn's male alter-ego picks a mean acoustic and treats us to a bit of vocal purity and the simple pleasure of a love song. Jose Feliciano revisited.

Smegheads

PUNILUX 'Hold Me (Never Mould Me)' (Red Rhino) Newcastle theatrics I thought had given up the ghosts yonks ago. Leaden rocky numero that stands a meagre chance of giving Marillion a run for their money. As long as I don't have to watch, boys. No chance of charting this single, though.

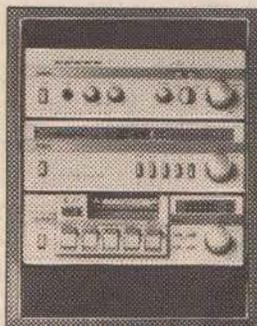
ANDY BOWN 'Help Me' (EMI) Status Quo keyboardist's idea of a wacky pop song, in which he mithers on about tax men taking all his money. Pull the other one.

GOING BANANAS 'Foreign Bodies' (GC) Disgustingly trite comedy pop of the sort us English do so jolly well. Boney M plundered, Toto Coelo lampooned, all to that wacky 'Day-o' tune. Destined for the Paul Squire Show, I'd wager.

ELKIE BROOKS 'I Just Can't Go On' (A&M) Don't worry, dear, we don't mind. Give up now.

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ALBUMS

Pic by Joe Bangay



++++ Unmissable
 ++++ Worth a listen
 +++ Average
 ++ Dodgy
 + In the bin

IMAGINATION: the remix of the remix of the remix

SAXON 'Power And The Glory'
 (Carrere CAL 147)

THE BARNSELY batterers are back... with more of the same. 'Power And The Glory' is eight tracks of Saxon's physical boogie. Full marks must go to producer Jeff Glixman who's given the set a 'live' treatment and captured the exciting dynamics of this prima head banging stuff.

The title track is a full tilt boogie blockbuster and it's followed by 'Redline', a song about bikes and speed. Singer Biff Byford can ride from Sheffield to London in two hours and this song sounds like it.

Even though a whole album of power chords and thundering bass gets a bit boring there can be no denying that they are the best exponents of the art at the moment. The blistering guitar solo on 'This Town Rocks' is a classic while Biff rants a typically crowd pleasing piece of nonsense.

'The Eagle Has Landed' is the only track that slows the pace down slow enough for the dry ice mirror ball styled 'sensitive' number. It doesn't matter what the lyrics are as long as you turn it up... loud.

++++
 Mike Gardner

CHRISTOPHER CROSS 'Another Page'
 (Warner Bros W3757)

PROFESSIONAL AND highly polished, and for the most part managing to retain a reasonably light touch. However this album, dutifully churned out by the king of the middle-the-road American rock crooners, has had the rough edges smoothed off to such an extent that it verges on being bland and yawn-inducing with no variation between the tracks. This smacks of musical indifference; like other safely established rock megastars before him Christopher Cross is obviously no longer bothering to stretch his capabilities or venture into new musical territories. Soothing background music only. ++

Veronica Lushington

THE GAS 'From The Cradle To The Grave'
 (Good Vibrations GAS LP 1)

A BIT more of the cradle and less of the grave might have made for a better album. The subject matter here is as weighty as the minutes of the last meeting of the angry young men's council meeting, and although the

sentiments might be admirable, the delivery is simplistic.

The music is post-punk rockism. There's lots of guitar, a heavy back beat, but very little light and shade. Perhaps the Gas could do with a little more oxygen. ++

Simon Hills

ZULU AND THE HEARTACHES 'Fishing For The Rhythm Fish'
 (Zulietunes Zul 1)

THIS COLLECTION of 14 songs has been put out by the group themselves in order to attract attention from large record companies and also to promote the band. Good for them for getting off their backsides and doing it themselves, but that's as far as my praise goes. A weak title for an album and a weak collection of songs, Zulu And The Heartaches are just another pub rock band who will have to try much much harder than this if they want to make any inroads into the charts. +

Daniela Soave

CLIMAX BLUES BAND 'Sample And Hold'
 (Virgin V2258)

IF THIS band defines any sort of climax, then it's something you get taking tea and cucumber sandwiches on a Sunday afternoon. Perhaps the Anti-Climax Blues band would be a better monicker.

Having said that, this album isn't at all unpleasant. The Climax Blues Band thud along with a nice steady backbeat, the sort that's made Fleetwood Mac so famous, good harmonies and a fair selection of tunes. It's probably only released here out of obligation as they'll sell a lot more copies in continents afar. 'Sample And Hold' doesn't have the bite to make any impact other than a cursory tickle of the ears. ++

Simon Hills

QUASAR 'Fire In The Sky' (Q Records QUA 1)

IF A pulsar is a star what pulses, is a Quasar a star that isn't feeling too well? Well I don't know about that - my days at Sky At Night being over - but I do know that this is the sort of synth and strobe pomp rock that supergroups like Asia might be making if they weren't six feet and 10 years under.

Actually well produced and inventive - the music to play at a Planetarium show

Pick of the mix

VARIOUS ARTISTS 'It's In The Mix Vol. One' (Calibre CAMIS 1)
IF YOU haven't got the year's best single 'Last Night A DJ Saved My Life' by Indeep then nearly six minutes' worth of it is here. Also featured is an American remix of Imagination's 'Changes' - and a far superior version it is too. The other treat is 'Creme De Creme' by a guy called William De Vaughn. It's slushy, soft, syrupy and, well, irresistible if you feel the need for an easy ballad.

As the title implies, the attraction of the LP is in the rich mixing. There's about as much chance of finding a mistake on the album as stumbling across Steve Strange at the Fool & Bladder on a Saturday night. It's all super-slick bass lines, silky harmonies and opulent synthesizers whirling together to become as innocuous as a pint of night club lager.

The only new track is Q's 'The Voice Of Q', a laid-back spacey affair which might sound great on a mighty disco sound system, but loses out when confronted with your Dansette special.

The other songs on the six-track album are Brenda Taylor's 'You Can't Have Your Cake And Eat It Too', a pretty ordinary disco number which could have been sung by any one of a thousand disco singers with a voice range bigger than an octave, and Captain Sky's 'Don't Touch That Dial', a rather tepid effort compared to George Clinton's 'Loopzilla' from where it takes its vocal line. Buy for the names and a couple of party fillers.

+++ +

Simon Hills

after an exotic Craven A - this album falls down because it harks back to a time when most middle aged hippies were worrying about spots rather than bulging waistlines and receding hairlines. That is... more dated than a box of shrivelled figs. ++

Simon Cosmic

THE JAMMERS 'The Jammers'
 (Salsoul SA 8556)

THE BEAT goes on... and on... and eventually it's not kept properly, it goes off. And that comes close to happening with this LP helping of Jammers.

Richie Weeks and his crew managed to be reasonably concise with 'Be Mine Tonight' and their reward was a UK pop placing, all the better because the dependable thudders 'What Have You Got To Lose' and 'You Know That' were on the flip. Now that vinyl is melted down, stretched to double length, and put back on record, and shazam! a Jammers album. More poignantly, a Jammers album with not a moment's rest, just that beastly beat right through. Beastly it is by the end, even if it does represent more pound for your pound, and while it might move your feet, it'll scramble your head if you listen too hard. So, stick with the 12-inch, or keep dancing and don't think. ++

Paul Sexton

CONFUNKSHON 'To The Max'
 (Mercury 6337 258)

ANOTHER CALIFORNIA bus queue funk outfit with a sweet summery sound the aural equivalent of an Egg MacMuffin. The cardboard roll, the half masticated mush and the glutinous dressing are the gloop and droop that powers the imaginative processes contained in this album. ++

Ronald MacDonald

JOHN WATTS 'The Iceberg Model'
 (EMI EMC 3427)

LIKE SOME stray moggy with its goolies caught in a mincing machine or Harry

Secombe in another too tight cummerbund, John Watts wails and drones and sets all your dentures and biorhythms on edge. More clever dick oh-so-modern production techniques masking the fact that there are no real songs here. If you played this at Greenham Common you'd have all those brown rice, flannel shirt wearers begging you to drop the bomb now. ++

Simon Tebreshnev

THE JUST MEASURES 'Flagellation'
 (It's War Boys)

THE UNIMAGINATIVE and somewhat bland cover gives a fair indication of the contents. This black piece of plastic splurges forth equally colourless, and excruciatingly boring, noise; a tuneless and embarrassingly awful attempt at creating a sound worthy of being unleashed in your home. Fortunately all the tracks are extremely short; however there are 18 of them, many of which are accompanied by an ear-splitting noise similar to that emitted by a pair of bagpipes direly in need of an overhaul. At one point the lead vocalist's voice shows a degree of potential, a la Farmer's Boys/Orange Juice; however this isn't worked upon, and the tedium continues. +

Veronica Lushington

CURTIS MAYFIELD 'Honesty' (Epic 25317)

THERE ARE few who can sound so slick and polished without sounding bland, but Curtis Mayfield gets away with it beautifully. The precise and sveltly played backing instruments provide a perfect foil for his voice, which coaxes and teases, croons and wails its way through eight songs, including the countrish 'Dirty Laundry' and the seductive 'What You Gonna Do'. As fresh as a spring day, yet still warm enough to brush away the shivers from a blustery March wind. +++ +

Daniela Soave

Punk flawed!

PINK FLOYD 'The Final Cut' (EMI SHPF 1983)

I DIDN'T wear safety pins for people to make records like this. Well known 'punk rock' band Pink Floyd (previously known as the 'Home Counties Glue Sniffers') have finally sold out.

I tell you it was a sad day when me and my mate Dave Angry sat down to listen to this LP. The Floyd (you do call them The Floyd don't you?) have always been at the forefront of post-Rollers agit-pop, but the trouble is you kids out there have insisted on ignoring them for the simpler delights of Haircut 100 LPs.

Blaa, throwaway escapist tosh when compared with the insight and sprightly step of 'The Wall'. Trouble is, nobody ever bought Pink Floyd LPs. So what if they were on obscure independent labels, y'know, they were playing for YOU. YOU WERE ALL TOO BLOODY STUPID TO SEE THEIR MESSAGE AND NOW THEY HAVE TO MAKE SELL OUT COMMERCIAL ALBUMS LIKE THIS.

So what if they're all in their seventies, so what if they're all zillionaires... they feel for people. You know, like we're all 'bricks in the wall'... very DEEP. Cor and I remember when they used to support Eater down the Roxy... eh, Dave, what was that fazine you used to edit?

Jim Reid

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March 19, 1983

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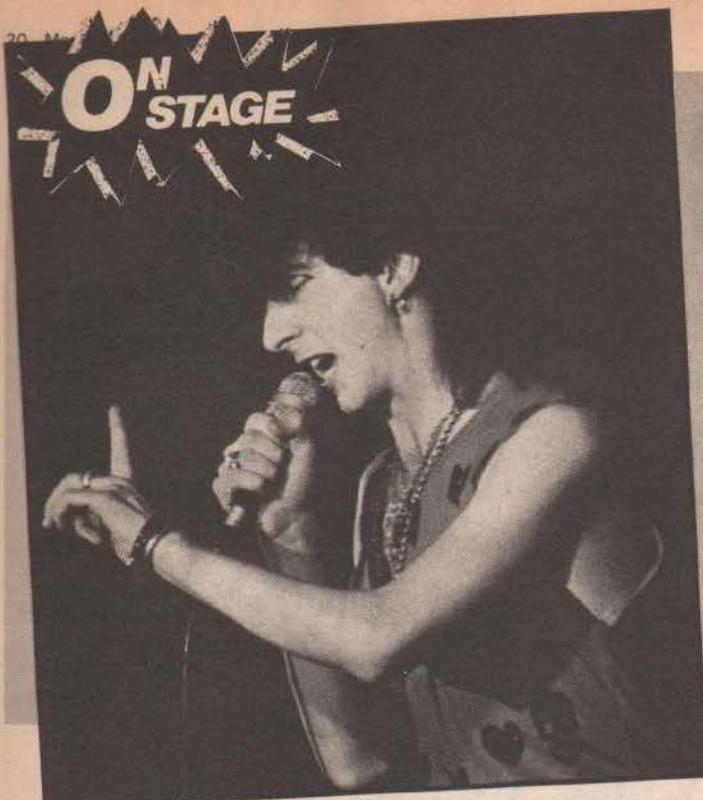
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ON STAGE



SOFT CELL: better than a poke in the eye . . .

SPEAR OF DESTINY Venue, London

T'WOULD APPEAR that Mr Brandon should concentrate more on the pacing of his set of songs, rather than all the highfalutin' palaver about the 'spear of destiny' he is fond of spouting.

Spear Of Destiny's strengths should lie in the tension that exists between a spartan and yet passionate use of basic instrumentation. The dynamic relies on a sudden twist, an occasional spurt of power.

Tonight all of this is lost amidst a tired selection of dirge like drones. I know Kirk is trying to shift his sound away from the bombast of ToH, but on the evidence of this showing he has a lot more work to do.

Jim Reid

VIRGIN DANCE Warehouse, Liverpool

THE PRESENCE of a camera crew from BBC2's *Riverside* enabled *Virgin Dance* to parade in front of a near capacity audience.

The band's nervous glances at each other gave everyone the impression that they had been thrown in at the deep end, which was unfortunate as a more confident approach would have given their songs the sharp edge they lacked. However any flaws in the material were covered over by some superb rocksteady drumming and an energetic Charles Atlas frontman who gave everything he had in an attempt to keep the attention of the audience on the group and off the cameramen, who were in danger of becoming the stars of the show.

Chris Buckley

The hard Cell

SOFT CELL

Hammersmith Palais, London

THE VICARIOUS thrill was almost tangible as Soft Cell plunged the final, fatal stake through the heart of their unwanted pretty pop image. They grabbed this audience by the throat, shook them up and showed there's no light side to the Cell now — everything is done on *their* terms.

The atmosphere was heady, and the boys rose to the occasion, replacing their erstwhile minimalism with a sense of drama, decadence and darkness. Backed by Huw Feather's sinister mask-faces, the black-clad Cell clan entertained. Marc swooped around stagefront, arms and mike stand stabbing everywhere, winning over any doubters with the honest passion in his voice; Dave crouched over his machines, occasionally hacking at his axe; Gary Barnacle provided expert sax fills and a delightfully sleazy quartet featuring two Venomettes and two 'token boys' in leather sang backing vocals and gyrated in perfect unison.

The two 50 minute sets packed a punch, from the poignancy of 'Torch', to the delicacy of 'Barriers', onward to the psychotic 'Martin', hilarious 'Purple Haze' and glorious 'Say Hello, Wave Goodbye'. Highlight of the night came when the encore was announced as 'Ghost Riders', a duet between Marc and Jim of Foetus On My Breath. The look of bemusement on young teeny faces was truly wonderful. From now on, they too will expect the unexpected. RIP 'Tainted Love', long live Soft Cell: may they forever be against the grain.

Betty Page

THIN LIZZY

Hammersmith Odeon, London

HARD ROCK bands, unfortunately, don't fade away . . . they just go on and on and on. Thin Lizzy should be applauded for throwing in the towel.

Thin Lizzy's farewell to London showed all their faults to an alarming degree. Lizzy were the only hard rockers to emerge through the new wave with their reputation enhanced.

Now, as their new album 'Thunder And Lightning' horribly demonstrates, they are now an unsubtle blunt instrument. They bluster and blast without the dynamic power of yesteryear — hoping sheer volume will pull them through. The audience for the most part stayed fairly quiet, barely nodding a head to the new stuff.

It was only when the old warhorses were rolled out, like 'Emerald', 'Jailbreak' and 'Suicide', that the fans turned the end of Lizzy into a celebration.

Mike Gardner

MEZZOFORTE

The Venue, London

THE LINE about "coming in from the cold" must have been done before, so let's have it another way: Mezzoforte have come from Iceland to the Promised Land, which for these purposes is good old Blighty. For once we've taken a quality jazz-funk band to our hearts.

Thus The Venue grooved gently to the Icelandic fivesome and musicianship won the day instead of the usual pout/pant pose. Visually it was all over in five minutes; they're extremely dull to watch but it makes an oddly pleasant change from the regular 'Are you ready to party London?' blubber.

Musically, they hit the spot, just as their record does, and just this time the sound did them some justice. Kristinn Svavarsson's saxos held sway, 'Gazing At The Clouds' was majestic and Iceland's first Garden Party was under way.

Paul Sexton

Oz is forgiven

ICEHOUSE

Arena, Rotterdam

QUESTION: WHO jumps around stage like the proverbial bean, executing slick Bowiesque high kicks? Answer: Iva Davies, when performing for a Dutch audience and not worrying about upsetting Oz-prejudiced Brits.

Icehouse were knocked good and hard when they last played in the UK and Iva's found it difficult to forgive us. But the band then were as cold live as their name suggested. This new version, flushed with chart success, are 10 times warmer and more human, presenting an exhilarating, multi-faceted show which the assembled Rotterdammers and I lapped up with nary a thought about koala bears.

If you've typecast Icehouse as an Antipodean Japan, then think again — they can be all things to all men. Iva stood in this icebox-style room, playing clever vocal games, adopting different guises but without losing the band's identity. He's himself in the haunting 'Icehouse', but proceeds to be chameleon through the rest of the set. I spotted Bowie in 'Trojan Blue', Byrne in 'Mysterious Thing', Morrison in 'Great Southern Land' and Ferry in 'Hey Little Girl'.

But he never slipped into parody — it was just Iva practising his own philosophy of taking the best of all that's gone before and using it to his own ends.

The wailing guitar of Bob Kretschmer (The Adrian Belew of Oz) coupled with John Lloyd's solid backbeat thankfully rid Iva's songs of their LA softness. 'Uniform' was beefed up in the power and rhythm debts but retained its delicious taste of melody; 'Not My Kind' packed a

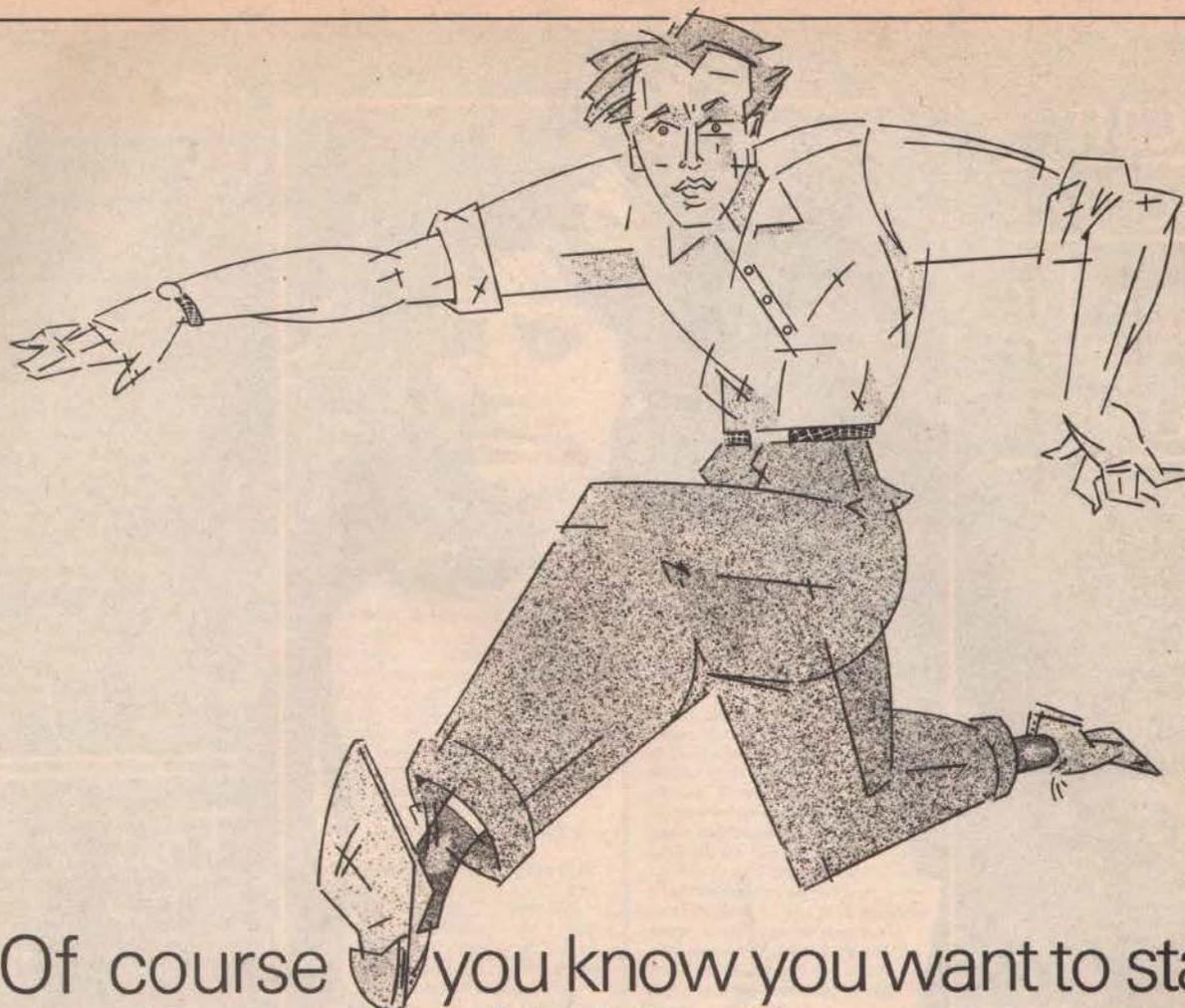


IVA DAVIES: hotter than an Australian bush fire

punch when you least expected it, and 'We Can Get Together' was built up to anthemic proportions.

I don't much care for Roxy or a smooth, lazy sound, but of Icehouse I'm perversely fond. It has to be those neo-folksy Davies melodies which turn the spine to jelly that clinch it. It's commercial music that wears an honest heart on its sleeve: quite a coup in these calculated days. Time to build your house in Britain, boys, no matter if the cynics get the icepicks out. This is cool refreshment that's badly needed!

Betty Page



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I can see Clare-ly now

THIS WEEK Clare Grogan celebrates her 21st birthday with just what she always wanted — a brand new band and a brand new single. After nine months' hibernation, Altered Images are back with a new line-up and a new sound in the shape of 'Don't Talk To Me About Love'.

Last June saw the group play a string of concerts which were less than ecstatically reviewed. Following the slatings which their second LP 'Pinky Blue' received, things looked bad, and when they parted with producer Martin Rushent, and then two members of the band left, it looked as though their fate was sealed.

Now with new guitarist/drummer Steven Lironi, Altered Images are in London recording their LP. Seated around a table in the studio's canteen, nibbling garlic bread and salad, they're bursting with good humour at the way the group is going, in the right direction they feel, at last.

"Do you realise that we released six singles and two albums in six months?" Clare asks.

"People were hearing too much of us, getting sick of us. Everywhere you looked it was Altered Images. And we didn't know where we were either because we were working so much that we didn't have time to stop and think."

"During 'Pinky Blue' we would work all through the night in the recording studio, then fly off somewhere like Germany to do a TV show, and then fly back to carry on recording that night," Johnny adds.

"None of us knew how to say no, because we had waited so long for a piece of recognition that we were frightened to turn it down. But at the same time, we knew we had to have a re-think."

AFTER THE June dates, the two halves of Altered Images went their separate ways, and Clare, Tony and Johnny started their re-think... the first step of which included roping in fellow Glaswegian Steven Lironi to the group.



CLARE GROGAN: new Images

"I came back from holiday and my sister said to me, 'you've got a new guitarist, Clare,' and that was the first I knew about it," she says.

"But we knew him through lots of other people and we knew he'd fit in. Then it was just a question of settling down to write new songs and rehearse them."

Nine months is a long time to take off for a re-think in anyone's book. Did Altered Images imagine it would take so long to get things going the way they wanted?

"I think we kind of thought that we'd have a new single out by October," Clare says, "but we

didn't seem to be in a hurry. We felt that there was no use in rushing, we just had to wait until the right song came along and we got it right."

"It seems like a long time to you, but in actual fact the nine months just flew past. What with getting to know Steven, writing new songs, rehearsing them and then going off to America to work with Mike Chapman who produced the single, we seemed to be busy every day of the week. We were determined to capture the sound we wanted, because while we were recording 'Pinky Blue' we were aware that

we weren't sounding like we wanted.

"Before, there was a closed-in claustrophobia in our writing whereas now we're more adventurous in the manner we compose and also in the instruments we'll now play. We're not simply sticking to our own," Tony explains.

"It's quite good fun pretending we're in a group, without having to make records!" Clare giggles.

Altered Images have chosen two Americans to produce their new batch of songs, Mike Chapman, who did the single, and Tony Visconti, who's producing the LP.

"Working with Mike Chapman was hard, but rewarding," Johnny says. "He's so patient. He knew what we wanted and he knew how to get it for us. But he's so busy he could only do the single with us, so we thought of Tony. He lets us carry on doing what we want and then explains to us where we're going wrong."

"I think a lot of people will be surprised by how much we've grown up, although it's just a natural progression. We wanted to go for a fancier sound, but it's still very much our sound."

THE LP will have nine or 10 songs on it, some of which the group are pleased to announce are four minutes long! But it won't be out until May or June, after which Clare and her boys hope to go off on a jaunt around the world, starting off with a UK tour and circumnavigating the globe.

"We've never actually played outside of Britain," Johnny says. "A lot of countries are eager for us to play and we'd like to do it this time. I don't think anyone can say that we can't play our instruments now, because nine months of solid rehearsals have given us a great grounding and we have the confidence to go out and prove it."

"I did a promotional tour of America when the film 'Gregory's Girl' came out over there, and got the name of the group across then," Clare says, "and then when director Bill Forsyth was over promoting his new film 'Local Hero', people were asking him about Altered Images. So there is a demand for us."

Now it's make or break time for Altered Images. Will the public have forgotten about them during the nine months, or will they embrace the new group with open arms? Clare, Tony, Steven and Johnny are confident that their new maturity will be appreciated. And certainly, the single was played a dozen times on the radio a week before it was released — not a bad sign.

Our resident man about town Simon Tebbutt buried it at the bottom of his garden, however. . . . We'll just have to wait to see, who is right.

Pic by
Neil Wilson
Interview by
Daniela Soave

Hair your views



I'M WRITING in response to the letter from someone who wanted to find a hairdresser to do dreadlocks. As I've grown up with Rastafarians I feel I must put him straight on the matter.

To wear dreadlocks you must be a black person and you have to be a Rastafarian. This is a religion. Rastas grow their hair in locks as a sign of strength as a black people and a symbol of resistance to the prejudice of white society.

Dreadlocks are not a fashion, although groups like Haysi Fantayzee think so. People who wear them undermine the Rastafarians' beliefs and morals. Rastas' hair grows naturally.

People should stick to their own culture and not mess with things which mean nothing to them.

S. Milton Keynes
 ● How do you follow that? Simply by saying that any readers, including Rastas, who read RECORD MIRROR are welcome to use this space to air your views on the issues of racism, religion, elitism, if you like, and plain ol' fashion 'n' hairstyles. Let us know what you think. Watch this space for more action.

Meanwhile, Haysi Fantayzee have taken the opportunity to say what they think.

"Sticking to your own culture is what Enoch Powell, the Klu Klux Klan and Adolf Hitler believe in. Not a single Rasta has ever said to us that he was offended by our hair, although we are always getting into long discussions about the Rastafarian religion." Kate and Jeremiah told 'Help'.

"All religion is bad, although Rastafarianism isn't as harmful as Islam or Catholicism."

Strong stuff. We'll leave the discussion open for your comments.

I'D BE very grateful if you could give me the addresses of some organisations which are against cruelty to animals. Is there anywhere I can send for a full list? I'm against hunting.

Gary, Norfolk

● Look no further. A full list of British and some European and American animal welfare, bloodsports, factory farming, anti- vivisection and the protection of endangered species groups is in the post. Other readers who want a copy, just write.

For more information, contact the League Against Cruel Sports, 83-87 Union Street, London SE1 1SG (send an sae).

I HAVE lost two boyfriends recently because they wanted me to wear skirts but I wouldn't. I've a fear of being attacked if I dress attractively and so I wear jeans all the time. The boys have left me saying I don't make the best of my body. All the other girls I

know wear skirts.

Incidentally, my older sister was raped several years ago. Do I have some kind of obsession?

Chloe, Newcastle Upon Tyne

● Losing two boyfriends for apparently the same reason has given your confidence a bit of a blow. But you'll get over it once you've taken some time to clarify your thoughts. I don't think you had very much in common with these boys anyway. While you probably respected their freedom to dress as they chose because you genuinely liked them for themselves, they obviously didn't return the compliment. Better luck with your next boyfriend.

Naturally your sister's experience will make you more cautious about taking unnecessary risks, like walking home alone late at night, for example. Even so, you must avoid the temptation to brood over the circumstances of her attack to the point where you're creating restrictions on your everyday freedom to be yourself and enjoy life.

Your fears seem to indicate that your sister was wearing a skirt or dressed in an obviously feminine style when she was attacked. Yet, victims of violent attack, girls and women, cover the spectrum of age-groups and styles of dress, pre-teens to pensioners, split skirts to tracksuits, summer frocks to battledress. Isn't it illogical to assume that any sudden change of style on your part will immediately attract a potential rapist?

Each of us — boy, girl, man or woman, runs risks every day of our lives. Catching the common cold, being run over by a bus...it's natural to be afraid of something. And most fears have quite sensible origins too. They're an important part of our survival mechanism, a nagging voice in the ear. Only when you allow a fear to prevent you from being free to express and be yourself, quite irrationally, does it become an unhealthy obsession. You won't let it go that far.

Just try to be a touch more confident in yourself and develop your own individual style of dress, within reason, because you personally like wearing certain clothes. Finances allowing, that's what everyone does.

WHAT ARE my rights? I found a Doors album which I'd wanted reduced to only £1.00 in a record shop last week. When I tried to buy it though, the



assistant apologised but said the record had been wrongly labelled and it should be selling at £2.99 instead.

I refused to pay that much as this seemed like a big con. Surely, if a store has put a certain price on a sticker it must sell the item for that same amount?
Peter, London
 ● Curiously enough, that record dealer didn't have to sell you the album. There's no way a shop can be forced to sell anything which has been mislabelled price-wise for the amount on the sticker. You offered to buy for £1.00, but the assistant was entitled to reject that offer, and, in turn, suggested another price — effectively making a counter offer. Understandably, you refused to accept the increased price and no contract of sale was made.

But, from what you say, the record dealer was breaking criminal law. Mistakenly labelled or not, it is an offence under the Trades Descriptions Act to carry false price indications on any goods...records, books, clothes and the rest. It will be up to the nearest Trading Standards Department to decide whether or not to prosecute if you make contact.

● 'HELP' CAN handle your consumer hassles too. If you're the victim of a bad mail order merchant or think you've been taken for a ride, why not let us investigate?

FOR AGES now I've been trying to track down a Michael Jackson fan club. Can you put me in touch?
Debbie, South London
 ● Interested fans can contact the Michael Jackson Fan Club, PO Box 649, Hollywood Station, Hollywood, California 90025, United States Of America. Remember to enclose an international reply coupon when you write for details. Any post office will fill you in.

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- BILLIE JEAN, Michael Jackson
- SWEET DREAMS (ARE MADE OF THIS), Eurythmics
- ROCK THE BOAT, Forrest
- AFRICA, Toto
- TOD SHY, Kajageogoo
- NA NA HEY HEY KISS HIM GOODBYE, Bananarama
- TOMORROW'S JUST ANOTHER DAY, Madness

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FLASH A FRIEND

DEBBIE, (17), from Whitehaven in Cumbria enjoys listening to Japan, The Farmers Boys, Scritti Politti, Spandau Ballet, Orange Juice, Simple Minds and Visage, and wants to hear from any guys in Cumbria or North West England. We'll send on any letters to her.

TRIVIA QUIZ

- Who scored a top ten hit with 'With You I'm Born Again'?
- Which duo is currently charting with a song originally written and recorded by Bob Seger?
- Which two famous British artists collaborated on 'I've Been Drinking Again', a top thirty hit in 1973?
- Name two American artists who dueted with Paul McCartney for two separate successes last year?
- Name Hall & Oates' most recent album release.
- Which famous American singer/actor duetted with David Bowie for a Christmas hit?
- What was the follow-up to 'Save Your Love' by Renee & Renato?
- Which 'brothers' gained a number one hit in 1965 with 'You've Lost That Lovin' Feeling'?
- Stevie Nicks has scored two top ten American hits as one half of separate duos. Name the two artists.
- 'You Are Everything' was a hit for which Motown duo?
- Which American male vocal duo scored number one hits with 'All I Have To Do Is Dream' and 'Cathy's Clown' among others?
- To whom did Elton John plead 'Don't Go



THIS WEEK'S Trivia Quiz invites you to take on the Dynamic Duos — that is, 25 posers based on musical partnerships.

Your score: Under 10 — Two out of three ain't bad! 10 to 20 — Enough to make us double up laughing. Over 20 — You've got a brain, probably two!



- Breaking My Heart'?
- Who recently duetted with Eddie Rabbit on 'You And I' and has subsequently released an album with Tom Waits?
- 'No More Tears (Enough Is Enough)' was a hit for which two famous ladies?
- Which popular American duo vocal group completed a worldwide 'reunion' tour in

- 1982?
- Nancy Sinatra and Lee Hazelwood achieved a nineteen week stay on the chart in 1971 with which song?
- Which song gave Brian & Michael their only hit to date?
- Which popular soul singer recorded duets with Kim Weston and Mary Wells on Motown in the sixties?
- Who duetted with Barbra Streisand on 'You Don't Bring Me Flowers'?
- Alan Price and Georgie Fame scored a top ten hit in 1971 with which 'girl's name' song?
- A cover version of 'It's My Party' was a UK number one for which duo?
- Who collaborated with Dionne Warwick and Barbra Streisand for two separate and highly successful albums?
- Who did Cliff Richard team up with for the hit 'Suddenly'?
- Which current chart duo-group were previously in The Tourists?

X-WORD

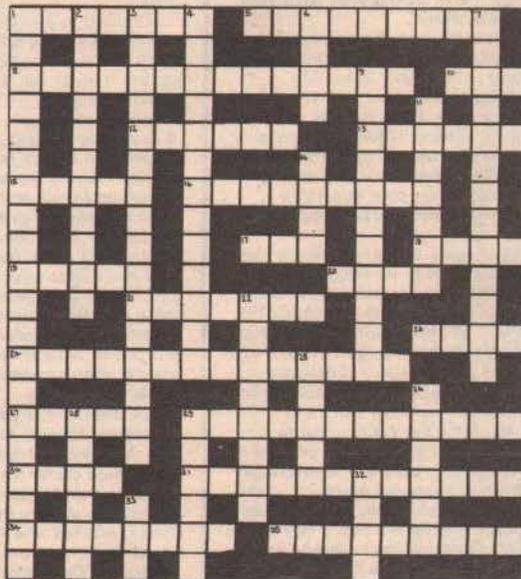
Complete both the POP-A-GRAM and X-WORD to win a £5 record token. First correct entry wins.

ACROSS

- Description of Ultravox (7)
- He was the singer in 12 across (4,5)
- Joan Jett had to admit it (1,4,4,1,4)
- Modern Romance label (1,1,1)
- They had 1968 No 1 with Baby Come Back (6)
- Cat like LP (6)
- Carried by Marc and David (5)
- British Hustlers, who featured David Joseph (2,7)
- Amazing Kate Bush hit (3)
- Seagulls hit (1,3)
- 1973 Rolling Stones hit (5)
- Killing piece of humour (4)
- Roger Daltrey film part (7)
- Latest Ballet release (4)
- Was this Bowie hit inspired by television? (5,3,6)
- Yes LP which could be a play (5)
- It goes with morality (12)
- Captain (...) Brandon (4)
- Police hit that will be difficult to see (9,3)
- A lovely bunch (8)
- It was home for Soft Cell (9)

DOWN

- Dance for the twins (5,4,3,4,4)
- Written by Christopher Cross (7,4)
- 1980 Dexys hit (5,5,2,4)
- Bee Gees hit for all angels (3,4,7)
- League album chart topper (4)
- What Cliff was looking for last year (3,4,3,3)
- Re-mixed Japan hit (4,2,5)
- Debbie and her fellow hunters (7)
- Anne Murray's bird (4)
- Relations of Brother Bright (2,2,2,2)



- 25 What Be Bop Deluxe had in the night (5)
- 26 Life or legal (6)
- 28 Where you'll find Kilimanjaro (6)
- 29 Thompson Twins label (6)
- 32 Ringo took his place (4)
- 33 He could be found along with David Byrne in The Bush Of Ghosts (3)

LAST WEEK'S X-WORD ANSWERS:

ACROSS: 1 Bright, 3 Shalamar, 6 All Of My Heart, 8 Snake, 9 Chelsea, 11 Gangsters, 13 A Night To Remember, 15 Nick Lowe, 17 Money, 18 East, 21 War, 23 Don, 24 The Voice, 25 Mac, 27 Marie, 28 Ladies Night, 30 Abba, 31 Steely Dan, 32 Too Shy.

DOWN: 1 Blancmange, 2 I'll Be Satisfied, 3 She's Got Claws, 4 Annie I'm Not Your Daddy, 5 The, 7 Fashion, 10 Ash, 12 Steve Miller Band, 14 Reward, 16 Club Country, 19 Ring My Bell, 20 Groover, 22 Stills, 26 Cutter, 29 Devo.

LAST WEEK'S POP-A-GRAM SOLUTION: Gap Band, Cold Sweat, China Crisis, Down Under, Joe Cocker, Wham Rap, Friday Night, Frontiers, Stargazers, Tunnel Of Love. DOWN: Blancmange

LAST WEEK'S X-WORD WINNER: Cathy Lynch, 92, Blair Road, Coatbridge, Lanarkshire, Scotland.

GUESS THE TOP FIVE

Can you beat the chart? Enter next week's Top 5 titles and artists in the spaces below and, if you're first out of the postbag, you'll win that week's Top 5 45's.

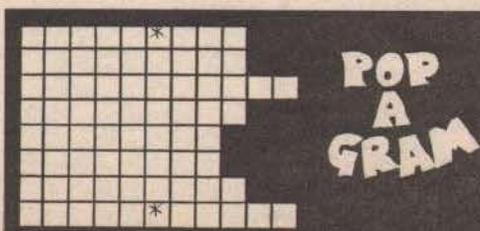
- 1
- 2
- 3
- 4
- 5

NAME
ADDRESS

Entries to: Puzzles, Record Mirror, 40 Long Acre, London WC2 9JT.

ANSWERS

- 1 Billy Preston & Syreeta, 2 Kenny Rogers & Sheena Easton ('We've Got Tonight'), 3 Rod Stewart & Jeff Beck, 4 Michael Jackson, Stevie Wonder, 5 H2O, 6 Bing Crosby, 7 Just One More Kiss, 8 Keith Harris, 9 Righteous Brothers, 10 Donna Summer, 11 Diana Krall, 12 Just One More Kiss, 13 Diana Krall, 14 Michael Jackson, Stevie Wonder, 15 H2O, 16 Bing Crosby, 17 Rod Stewart & Jeff Beck, 18 Michael Jackson, Stevie Wonder, 19 Diana Krall, 20 Donna Summer, 21 Righteous Brothers, 22 Kenny Rogers & Sheena Easton ('We've Got Tonight'), 23 Rod Stewart & Jeff Beck, 24 Michael Jackson, Stevie Wonder, 25 H2O, 26 Bing Crosby, 27 Rod Stewart & Jeff Beck, 28 Michael Jackson, Stevie Wonder, 29 Diana Krall, 30 Donna Summer, 31 Righteous Brothers, 32 Kenny Rogers & Sheena Easton ('We've Got Tonight'), 33 Rod Stewart & Jeff Beck.



SOLVE THE eight cryptic clues and write the answers

across the puzzle so that the starred down column reveals someone whom Joan Armatrading was keen to drop. Remember the clues aren't in the correct order. Ride its star for Mark or he'll just twist with 'em down by the pool (4,7).
Rebuild the inch stair to believe in a Chinese crisis (9)
In the crazy death room you'd spot this HM trio (9)
Rope in cup for Echo's prickly LP (9)
Joe hails 'U' in a classic place for Elvis to Rock (9)
Iki's deck provided half an LP for the Thompson Twins (4,4).
On which Christopher Lee spoke to Eddie Van Halen who played for Michael J (8)
Hazel D's zips provide shiny problems for OMD (6,5)

MAILMAN

**Write to Mailman,
Record Mirror, 40 Long
Acre, London WC 2**

PLEASE TELL whoever writes the TV previews to stop knocking 'Unforgettable'. The 'truly forgettable' Tremeloes are still remembered 15-20 years on, while I'm sure rubbish like Kajagoogoo and Bananarama will have been long forgotten by the year 2000.

And what a contrast the gorgeous mini-skirted females on the programme make with ugly horrors like Bananarama on Top Of The Pops.

Nippy Collit, Redcar, Yorks
● Here starteth the great Nanarama backlash. But they're such nice girls...

HOW ON Earth you can print something about Mari Wilson is beyond me! You know all her songs are commercial crap don't you?

'Just What I Always Wanted' went in one ear and out the other so I wasn't bothered much, but when 'Boyfriend' came out I was really shocked. I tried to remember what the first one sounded like and came to the terrifying conclusion that she had not changed the so called melody a bit!

How could she do it when she can't sing for peanuts!

I don't like her songs or her and I hope she finishes as soon as possible, for the sake of the human race. On yer bike, Mari!

Siobhan Hickford, Exeter
● Mari's sending the hairdo round to suffocate you now

A WORD of warning: leave us leather lovers alone, P Fawcett! If you don't I just might tell you what I'd like to do with Midge Ure's body, a leather bike jacket and a tin of evaporated milk...

A Saddlesoap, Sidcup
● Sounds ideal to me (gerrit?)



**WOULD YOU
BUY A
RECORD
FROM THIS
BAND?**

Chris
Priestley



GIVE A DOG A BONO

I WAS extremely alarmed to see that U2's latest offering had crashed into the charts at number one. This confirms my worst fears about the gullibility of the general public.

How can anyone be taken in by their phoney Irish brand of so-called 'passionate' music to such an extent? How can they be such sensitive artistes when they look so scruffy? How can they claim to 'care deeply about the ravaged homeland' when they're spent most of the last two years touring America? It's all so brazenly two-faced.

WHY DOESN'T someone tell Paul Hardy of Newcastle in Australia and all the folk who agree with him that Aussie bands, such as Men At Work, are meant for Aussie charts and British music for the British chart.

I'm pissed off with listening to foreign rubbish on my tranny, and then I hear that the American Michael Jackson is number one in the UK chart.

Okay, so some of these foreigners deserve the big break they get, but it's getting a bit out of hand. Everytime I turn on the old wireless there's some of this continental crap blaring out.

Come on all you record buyers in the UK, BUY BRITISH.

Linz le Bon, Lancs
● Doesn't mean British is best, kiddo

AFTER RICHARD Lord's appearance with the Maisonettes and Selina 'Oh ---' Scott duetting with Jo Cockup, how about more TV personalities on TOTP?

Albert Tatlock, Chalkie Whiteley and Cliff Barnes as the new Funboy 3 — I'm sure they'd be more cheerful; Des O'Connor to duet with his Aunt Hazel; Glenda and Kevin to cover 'Genetic Engineering'.

And I'm sure even Ena Sharples, Mavis Riley and Miss Ellie would make a more attractive threesome than the pathetic twits in Bananarama.

Spotty Dog Woodentop, Teeside
● Quite fancy Benny with Boy George myself

WANT to hear the new Top Ten compiled by Shergar?

- 10 SEXUAL HEALING, Boy George
- 9 THE CUTTER, Margaret Thatcher
- 8 THE HARDER THEY COME, British Rail Pork Pies
- 7 WE'LL MEET AGAIN, Michael Fagin/Queen
- 6 COMMUNICATION (LET ME DOWN), British Telecom
- 5 DIG THE NEW BREED, Muswell Hill
- 4 GET THE BALANCE RIGHT, Geoffrey Howe
- 3 STORY OF THE BLUES, Koo and Andy
- 2 TOO SHY, Princess Di
- 1 BILLIE JEAN, Martina Navratilova

Smutty Suttly, Walsall
● Winner of this week's Supreme Effort To Impress Mailman Award

ROBIN SMITH reviewed the singles last week, and he actually gave Ultravox a good write up. I agree 'Visions In Blue' is good, and it will be huge, but Robin Smith you can stick your review up your — well anywhere you want.

Why do I feel like this? 'Cos it was only 3 months ago that Robin Smith reviewed 'Quartet' and he slagged it off, including 'Visions In Blue'. So why has he changed his mind? Is it because he wants to get in with Ultravox's legions of fans?

Well, Robin Smith, we don't need people like you to support Ultravox, so stick to UFO.

Claire Sykes, Mirfield
● Robin's got his eyes on a ride in Midge's Range Rover, y'see

Perhaps all you Bono-buddies out there think owning a U2 album makes you look clever, gives you an A-level in being nearer-my-God-to-thee. All it does is make you look like a sap for lapping up what is simply progressive rock tarted up with pretentious and arrogant claims about being intellectual and spiritual. Get thee behind me, charlatans, I'll get my soul fed elsewhere, thank you.

A supporter of Truth and Honesty in music, Dartford
● A Gideon's Bible salesman will be coming to sort you out soon

IN YOUR Feb 26 issue, I couldn't quite believe it when I read someone from Hampshire wanted Nolan pin ups. Who cares about the blimmin' Nolans?

Come on RECORD MIRROR let's forget about these pathetic groups, let's have some more stuff on Spandau Ballet. I admit there is usually a small black and white photo of one of them, but how about a full page pin up? Yes, yes, I hear you say just the other week there was a picture of Gary Kemp. I admit it was fab, but this just ain't good enough.

There's still his gorgeous brother Martin, the terrific John Keeble, the sensational Steve Norman, and, leaving the best till last, the ultra hunky Tony Hadley.

So let's have more about Spandau and forget about the Nolans... Please.

A 'True' Spandau Ballet fan, Crawley, Sussex
● What? Have you still not had enough of Spiny Norman? Instable!

I AM shocked that you are continuing to encourage requests for pictures of popstars' nipples. However, if you really must, please, please, please may we have a photo of Andy O's from Blue Zoo before it is too late.

I wonder by the way how many of your readers, like myself have noticed what 'O' is a perfect anagram for **Lenny, Broadstairs**
● Gosh, you readers have such unhealthy minds...

US 45s

- 1 1 BILLIE JEAN, Michael Jackson, Epic
- 2 2 SHAME ON THE MOON, Bob Seger & The Silver Bullet Band, Capitol
- 3 4 DO YOU REALLY WANT TO HURT ME, Culture Club, Virgin/Epic
- 4 6 HUNGRY LIKE THE WOLF, Duran Duran, Capitol
- 5 6 BACK ON THE CHAIN GANG, The Pretenders, Sire
- 6 7 YOU ARE, Lionel Richie, Motown
- 7 8 WE'VE GOT TONIGHT, Kenny Rogers and Sheena Easton, Liberty
- 8 10 SEPARATE WAYS, Journey, Columbia
- 9 11 ONE ON ONE, Daryl Hall and John Oates, RCA
- 10 13 MR ROBOTO, Styx, A & M
- 11 3 STRAY CAT STRUT, Stray Cats, EMI-America
- 12 12 ALL RIGHT, Christopher Cross, Warner Bros
- 13 14 TWILIGHT ZONE, Golden Earring, 21 Records
- 14 20 COME ON EILEEN, Dexy's Midnight Runners, Mercury
- 15 18 I KNOW THERE'S SOMETHING GOING ON, Frida, Atlantic
- 16 27 JEOPARDY, Greg Kihn Band, Beserkley
- 17 18 FALL IN LOVE WITH ME, Earth Wind & Fire, Columbia
- 18 19 BREAKING US IN TWO, Joe Jackson, A&M
- 19 21 I'VE GOT A ROCK 'N' ROLL HEART, Eric Clapton, Warner Bros
- 20 25 DER KOMMISSAR, After The Fire, Epic
- 21 9 BABY, COME TO ME, Patti Austin, Qwest
- 22 15 DOWN UNDER, Man At Work, Columbia
- 23 17 ALLENTOWN, Billy Joel, Columbia
- 24 - BEAT IT, Michael Jackson, Epic
- 25 29 LITTLE TOO LATE, Pat Benatar, Chrysalis
- 26 22 YOU AND I, Eddie Rabbitt/Crystal Gayle, Elektra
- 27 31 POISON ARROW, ABC, Mercury
- 28 38 CHANGE OF HEART, Tom Petty and The Heartbreakers, Backstreet
- 29 34 MAKE LOVE STAY, Dan Fogelberg, Full Moon/Epic
- 30 35 DREAMIN' IS EASY, Steel Breeze, RCA
- 31 32 MY KIND OF LADY, Supertramp, A&M
- 32 36 PASS THE DUTCHIE, Musical Youth, MCA
- 33 23 LIES, Thompson Twins, Arista
- 34 24 YOUR LOVE IS DRIVING ME CRAZY, Sammy Hagar, Geffen
- 35 28 ON THE LOOSE, Saga, Portrait



Pic by Andrew Douglas

- 36 - SHE BLINDED ME WITH SCIENCE, Thomas Dolby, Capitol
- 37 - LITTLE RED CORVETTE, Prince, Warner Bros
- 38 - WINDS OF CHANGE, Jefferson Starship, Grunt
- 39 39 BURNING HEART, Vandenberg, Atco
- 40 - SO CLOSE, Diana Ross, RCA

Compiled by Billboard

US LPs

- 1 1 THRILLER, Michael Jackson, Epic
- 2 2 FRONTIERS, Journey, Columbia
- 3 3 H2O, Daryl Hall & John Oates, RCA
- 4 4 BUSINESS AS USUAL, Men At Work, Columbia
- 5 5 THE DISTANCE, Bob Seger and The Silver Bullet Band, Capitol
- 6 6 RIO, Duran Duran, Capitol
- 7 7 LIONEL RICHIE, Lionel Richie, Motown
- 8 8 TOTO IV, Toto, Columbia
- 9 10 PYROMANIA, Def Leppard, Mercury
- 10 - KILROY WAS HERE, Styx, A&M
- 11 11 ANOTHER PAGE, Christopher Cross, Warner Bros
- 12 9 BUILT FOR SPEED, Stray Cats, EMI-America
- 13 21 POWERLIGHT, Earth, Wind & Fire, Columbia
- 14 15 KISSING TO BE CLEVER, Culture Club, Virgin/Epic
- 15 12 GET NERVOUS, Pat Benatar, Chrysalis
- 16 16 FRIEND OR FOE, Adam Ant, Epic
- 17 17 SPRING SESSION M, Missing Persons, Capitol
- 18 18 THREE LOCK BOX, Sammy Hagar, Geffen
- 19 26 MONEY AND CIGARETTES, Eric Clapton, Warner Bros/Duck
- 20 25 JANE FONDA'S WORKOUT RECORD, Columbia
- 21 13 HELLO, I MUST BE GOING, Phil Collins, Atlantic
- 22 14 LONG AFTER DARK, Tom Petty and The Heartbreakers, Backstreet/MCA
- 23 23 THE YOUTH OF TODAY, Musical Youth, MCA
- 24 24 THE LEXICON OF LOVE, ABC, Mercury



Pic by LFI

- 25 42 TOO-RYE-AY, Dexy's Midnight Runners, Mercury
- 26 30 NIGHT AND DAY, Joe Jackson, A&M
- 27 27 NEVER SURRENDER, Triumph, RCA
- 28 28 BEATITUDE, Ric Ocasek, Geffen
- 29 29 WORLDS APART, Saga, Portrait
- 30 32 CUT, Golden Earring, 21 Records
- 31 34 WE'VE GOT TONIGHT, Kenny Rogers, Liberty
- 32 35 BLINDED BY SCIENCE, Thomas Dolby, Capitol
- 33 33 GREATEST HITS, Little River Band, Capitol
- 34 22 THE NYLON CURTAIN, Billy Joel, Columbia
- 35 38 1999, Prince, Warner Bros
- 36 36 EVERY HOME SHOULD HAVE ONE, Patti Austin, Qwest
- 37 48 KIHNSPIRACY, Greg Kihn Band, Beserkley
- 38 31 COMBAT ROCK, The Clash, Epic
- 39 46 PLEASURE VICTIM, Berlin, Geffen
- 40 40 DAWN PATROL, Night Ranger, Boardwalk

Compiled by Billboard

INDIE LPs

- 1 1 WRECKIN' CREW, Meteors, ID NOSE 1
- 2 2 SONG AND LEGEND, Sex Gang Children, Illuminated JAMS 666
- 3 11 SEDUCTION, Danse Society, Society SOC 882
- 4 6 PILLOWS AND PRAYERS, Various, Cherry Red Z RED 41
- 5 4 THE MAVERICK YEARS, Wahl, Wonderful World WW 1
- 6 5 THE PARTISANS, Partisans, No Future PUNK 4
- 7 3 STRIVE TO SURVIVE, CAUSING LEAST SUFFERING POSSIBLE, A Flux Of Pink Indians, Spiderleg SDL 8
- 8 7 LEND AN EAR, Pigbag, Y YLP 501
- 9 8 A DISTANT SHORE, Tracey Thorn, Cherry Red MRED 35
- 10 9 NORTH MARINE DRIVE, Ben Watt, Cherry Red B RED 40
- 11 15 THE CULLING IS COMING, 23 Skidoo, Operation, Twilight OPT 023
- 12 12 NEVER MIND THE DIRT, HERE'S THE BOLLOCKS, Dirt, Crass 221984/7
- 13 19 EMBRACE THE HERD, Gist, Rough Trade ROUGH 25
- 14 16 WHAT'S WORDS WORTH?, Motorhead, Big Beat NED 2
- 15 13 1981-1982 MINI-LP, New Order, Factory FEP 313
- 16 18 ROGER THE ENGINEER, Yardbirds, Edsel ED 116/M/S
- 17 10 PISSED AND PROUD, Peter & The Test Tube Babies, No Future PUNK 3
- 18 23 LOW TECHNOLOGY, Pink Industry, Zulu ZULU 2
- 19 22 THE DAY THE COUNTRY DIES, Subhumans, Spiderleg SDL 9
- 20 - ALL SYSTEMS GO, One Way System, Anagram GRAM 003 (P)
- 21 17 UPSTAIRS AT ERIC'S, Yazoo, Mute STUMM 7



WAH! hanging on grimly at no 5

Pic by Steve Rapport

- 22 14 PLASTIC SURGERY DISASTERS, Dead Kennedys, Statik/Alternative Tentacles STATLP 11
- 23 20 A PART OF AMERICA THEREIN, Fall, Cottage LP 1
- 24 24 THE BEDROOM ALBUM, Jah Wobble, Jah LAGO 3
- 25 21 VOICE OF A GENERATION, Blitz, Future PUNK 1
- 26 28 IN THE FLAT FIELD, Bauhaus, 4AD CAD 13
- 27 27 A BROKEN FRAME, Depeche Mode, Mute STUMM 9
- 28 30 THE SAME MISTAKES, Faith Global, Survival SUR LP 003
- 29 - SURPRISE SURPRISE, Mezzoforte, Steinar STETLP 01 (P)
- 30 25 LEATHER, BRISTLES, NO SURVIVORS & SICK BOY, GBH, Clay CLAYLP 5

Compiled by MRIB

INDIE 45s

- 1 1 GET THE BALANCE RIGHT, Depeche Mode, Mute 7BONG
- 2 4 SOMEWHERE/HIDE, Danse Society, Society SOC 124
- 3 3 BAD SEED, Birthday Party, 4AD BAD 301
- 4 2 OBLIVIOUS, Aztec Camera, Rough Trade RT 122
- 5 6 WESSEX '82, Various, Blurrig FISH 1
- 6 7 FAT MAN, Southern Death Cult, Situation 2 SIT 19
- 7 9 HIT THE 'O' DECK, Pigbag, Y Y 101
- 8 5 JOHNNY REMEMBER ME, Meteors, ID EYE 1
- 9 35 IN NOMINE PATRI, Alternative, Crass 221984/8
- 10 18 THEY'VE GOT IT ALL WRONG, Anthrax, Small Wonder WEENY 2
- 11 - BLUE MONDAY, New Order, Factory FAC 73T (I/P)
- 12 40 MEXICAN RADIO, Wall Of Voodoo, Illegal ILS 0036
- 13 14 BEASTS, Sex Gang Children, Illuminated ILL 1112
- 14 28 LINED UP, Shriekback, Y Y 102
- 15 23 PUNK'S DEAD . . . (E.P.), Various, Pax PAX 7
- 16 20 AS HIGH AS YOU CAN GO, Chameleons, Statik STAT 30
- 17 8 NEW AGE, Blitz, Future FS 1
- 18 12 PLAIN SAILING, Tracey Thorn, Cherry Red CHERRY 53
- 19 13 LOVE'S A LONELY PLACE, Virginia Astley, Why Fi WFI 001
- 20 10 FEELS LIKE WINTER AGAIN, Fiat Lux, Cocteau COO 9
- 21 19 BELA LUGOSI'S DEAD, Bauhaus, Small Wonder WEENY 2
- 22 31 DON'T COME BACK, Marine Girls, Cherry Red CHERRY 54
- 23 11 ALICE, Sisters Of Mercy, Merciful Release MR 015
- 24 16 OUT ON THE FLOOR, Dobie Gray, Inferno BURN 2

- 25 - PEOPLE, Action Pact, Fall Out FALL 010
- 26 16 NO TIME TO TALK, Box, Go! Discs VFM 1 (P)
- 27 - CATTLE AND CANE, Go Betwens, Rough Trade RT 124
- 28 25 INTO THE ABYSS, Sex Gang Children, Illuminated ILL 15
- 29 30 FOOL FOR A VALENTINE, Gist, Rough Trade 125
- 31 - FASHION PARADE, Instant Agony, 3 Man 3 Biscuit DUNK 2
- 32 22 WINTER, Amoebix, Spiderleg SDL 10
- 33 24 CITY INVASION, Red Alert, No Future 01 20
- 34 - KINGDOM COME, Crown Of Thorns, Illegal ILS 0035 (I)
- 35 36 HOW DOES IT FEEL (TO BE THE MOTHER OF A THOUSAND DEAD), Crass, Crass 221984/6
- 36 29 LOVE WILL TEAR US APART, Joy Division, Factory FAC 23
- 37 26 HALLOWEEN, Dead Kennedys, Statik/Alternative Tentacles STAT 27
- 38 46 MAGGIE, Foster & Allen, Ritz RITZ 025
- 39 15 HEARTACHE AVENUE, Maisonettes, Ready Steady Go RSG 1
- 40 - CRAZY ABOUT LOVE, Wire, Rough Trade RT 123T
- 41 31 MUTANT ROCK, Meteors, WXYZ ABCD 5
- 42 - DYING MAN, A-Heads, TW HIT 107
- 43 27 LIVE AT CENTRO IBERICO, Conflict, Xntrix XN 2007
- 44 48 DELILAH (EP), Max 'n' Gal, Razor RZS 103
- 45 33 THE OTHER SIDE OF LOVE, Yazoo, Mute YAZ 002
- 46 34 FRANKENSTEIN AGAIN, Lurkers, Clay CLAY 21
- 47 41 FOR WHOM THE BELL TOLLS, Fad Gadget, Mute MUTE 026
- 48 - BRING OUT YOUR DEAD (EP), Rabid, FallOut FALL 12009
- 49 43 EASTWORLD, Theatre Of Hate, Burning Rome BRR 4
- 50 42 ORDERS OF THE DAY, Combat 84, Victory VIC 1

Compiled by MRIB

TOP 12 SINGLES TOP 15 CASSETTES

- 1 2 ROCK THE BOAT, Forrest, CBS CBSA133163
- 2 3 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA DAT2
- 3 2 BILLIE JEAN, Michael Jackson, Epic EPCA133084
- 4 6 YOU CAN'T HIDE YOUR LOVE, David Joseph, Island 12IS101
- 5 12 JOY, Band AKA, Epic EPCA133145
- 6 8 NA HEY HEY KISS HIM GOODBYE, Bananarama, London NANAX4
- 7 13 HIGHLIFE, Modern Romance, WEA ROM2T
- 8 16 RIP IT UP, Orange Juice, Polydor POSPX5547
- 9 - YOU CAN'T PUT YOUR ARMS AROUND A MEMORY, Wahl, WEA X9880T
- 10 5 TOMORROW'S JUST ANOTHER DAY, MADNESS, Stiff BUYIT169
- 11 4 GET THE BALANCE RIGHT, Depeche Mode, MUTE 12BONG 2
- 12 18 GARDEN PARTY, Mezzoforte, Steinar STE1205
- 13 7 LOVE ON YOUR SIDE, Thompson Twins, Arista ARIST12504
- 14 10 BABY COME TO ME, Patti Austin and James Ingram, Warner Bros KI15005T
- 15 - VISIONS IN BLUE, Ultravox, Chrysalis CHS122676
- 16 21 FIELDS OF FIRE, Big Country, Mercury COUNT212
- 17 9 NUMBERS, Soft Cell, Some Bizzare BZS1712
- 18 11 WAVES, Blancmange, London BLANX4
- 19 27 YOUNG FREE & SINGLE, Sunfire, Warner Bros W9897T
- 20 24 ALL TOMORROW'S PARTIES, Japan, Hansa HANSA1218
- 21 - DON'T TALK TO ME ABOUT LOVE, Altered Images, Epic EPCA133083
- 22 - GET ON UP, Jazzy Dee, RCA LRST101
- 23 15 COMMUNICATION, Spandau Ballet, Chrysalis CHS122668
- 24 19 SOWETO, Malcolm McLaren, Charisma MALO212
- 25 14 CHANGE, Tears For Fears, Mercury IDEA412

- 1 2 HOT LINE, Various, K-Tel CE2207
- 2 1 THRILLER, Michael Jackson, Epic EPC4085930
- 3 - THE HURTING, Tears For Fears, Mercury MERC317
- 4 3 SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA RCAK6063
- 5 4 WORKOUT, Jane Fonda, CBS 4088581
- 6 5 VISIONS, Various, K-Tel OCE2199
- 7 9 RICHARD CLAYDERMAN, Richard Clayderman, Decca KSKC5329
- 8 6 TOTO IV, Toto, CBS 4085529
- 9 7 WAR, U2, Island ICT9733
- 10 8 QUICK STEP & SIDE KICK, Thompson Twins, Arista 404924
- 11 - DEEP SEA SKIVING, Bananarama, London KRAMC1
- 12 11 DAZZLE SHIPS, Orchestral Manoeuvres, Telegraph/Virgin TCV2261
- 13 20 THE KEY, Joan Armatrading, A&M CXM64912
- 14 16 LIONEL RICHIE, Lionel Richie, Motown CSTMA8037
- 15 14 TRUE, Spandau Ballet, Chrysalis ZCDL1403
- 16 10 BUSINESS AS USUAL, Men At Work, Epic 4085669
- 17 12 HEARTBREAKER, Dionne Warwick, Arista 404974
- 18 19 REFLECTIONS, Various, CBS 4010034
- 19 29 HELLO I MUST BE GOING, Phil Collins, Virgin TCV2252
- 20 13 JOHN LENNON COLLECTION, John Lennon, Parlophone TCENTV37
- 21 18 ANOTHER PAGE, Christopher Cross, Warner Bros W37574
- 22 24 RIO, Duran Duran, EMI TCEMC3411
- 23 23 SHAPE UP AND DANCE VOL 1, Various, Lifestyle LEGO1
- 24 - CHART RUNNERS, Various, Ronco 4CRIL2090
- 25 22 COMPLETE MADNESS, Madness, Stiff ZHITTV1
- 26 17 CACHARPAYA (PAN PIPES OF THE ANDES), Incantation, Beggars Banquet BEGC39
- 27 28 NIGHT & DAY, Joe Jackson, A&M CAM64906
- 28 - LOVE SONGS, Barbra Streisand, CBS 4010031
- 29 26 VERY BEST OF CILLA BLACK, Cilla Black, EMI TCENTV38
- 30 27 KILLER ON THE RAMPAGE, Eddy Grant, Ice ICEK3023

Flashback

5

10

15

March 18, 1978

- 1 WUTHERING HEIGHTS, Kate Bush
- 2 DENIS, Blondie
- 3 TAKE A CHANCE ON ME, Abba
- 4 COME BACK MY LOVE, Darts
- 5 WISHING ON A STAR, Rose Royce
- 6 BAKER STREET, Gerry Rafferty
- 7 I CAN'T STAND THE RAIN, Eruption
- 8 STAYIN' ALIVE, The Bee Gees
- 9 MR BLUE SKY, The Electric Light Orchestra
- 10 MATCHSTALK MEN AND MATCHSTALK CATS AND DOGS, Brian and Michael

March 17, 1973

- 1 CUM ON FEEL THE NOIZE, Slade
- 2 THE TWELFTH OF NEVER, Donny Osmond
- 3 20TH CENTURY BOY, T.Rex
- 4 FEEL THE NEED IN ME, The Detroit Emeralds
- 5 CINDY INCIDENTALLY, The Faces
- 6 HELLO HURRAY, Alice Cooper
- 7 KILLING ME SOFTLY WITH HIS SONG, Roberta Flack
- 8 GONNA MAKE YOU AN OFFER YOU CAN'T REFUSE, Jimmy Helms
- 9 SYLVIA, Focus
- 10 BABY I LOVE YOU, Dave Edmunds

March 16, 1968

- 1 CINDERELLA ROCKAFELLA, Esther and Abi Ofarim
- 2 LEGEND OF XANADU, Dave Dee, Dozy, Beaky, Mick and Tich
- 3 FIRE BRIGADE, The Move
- 4 ROSIE, Don Partridge
- 5 JENNIFER JUNIPER, Donovan
- 6 DELILAH, Tom Jones
- 7 GREEN TAMBOURINE, The Lemon Pipers
- 8 THE MIGHTY QUINN, Manfred Mann
- 9 DOCK OF THE BAY, Otis Redding
- 10 ME THE PEACEFUL HEART, Lulu

DISCO

- 1 1 YOU CAN'T HIDE YOUR LOVE, David Joseph, Island 12in
- 2 2 BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
- 3 3 ROCK THE BOAT, Forrest, CBS 12in
- 4 5 GET ON UP, Jazzy Dee, Laurie 12in
- 5 4 JOY/INSTRUMENTAL/GRACE, The Band AKA, Epic Streetwave 12in
- 6 10 I JUST GOTTA HAVE YOU, Kashif, Arista 12in
- 7 9 I AM SOMEBODY, Glenn Jones, RCA 12in
- 8 13 I'M DOWN FOR THAT/SHE'S GOT TO BE (A DANCER), Jerry Knight, Funk A&Merica 12in
- 9 12 GARDEN PARTY, Mezzoforte, Steinar 12in
- 10 6 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12in
- 11 7 OUTSTANDING, Gap Band, Total Experience 12in
- 12 20 WEEKEND (WEEKDAY SIDE)/(WEEKEND SIDE), Class Action, US Sleeping Bag 12in
- 13 19 COME WITH ME/SEMENTES, GRAINES & SEEDS/EUZINHA, Tania Maria, US Concord Jazz Picante LP
- 14 21 TONIGHT, Whispers, Solar 12in
- 15 14 WIRED FOR GAMES, C-Brand, US Spring 12in
- 16 8 PHONE HOME, Jonny Chingas, CBS 12in
- 17 11 GROOVIN' (THAT'S WHAT WE'RE DOIN') (REMIX), The SOS Band, Tabu 12in
- 18 49 TWIST (ROUND 'N' ROUND), Chill Fac-Torr, US Philly World 12in
- 19 18 OOH I LOVE IT (LOVE BREAK)/(LOVE BREAK VERSION)/(LOVE BREAK GROOVE), Salsoul Orchestra, Salsoul 12in
- 20 26 YOUNG FREE AND SINGLE/FEET, Sunfire, Warner Bros 12in
- 21 15 NEVER TOO MUCH (REMIX), Luther Vandross, Epic 12in
- 22 30 TIMES ARE TIGHT (INSTRUMENTAL), Jimmy Young, US Delirium 12in
- 23 28 DON'T YOU GIVE YOUR LOVE AWAY, Steve Shalto, US SAM 12in
- 24 62 WINGS OF FIRE/THE HUNTER/BEAUTY AND THE BEAST, Joe Sample, US MCA LP
- 25 17 NATURE BOY (REMIX)/(ORIGINAL '83 MIX), Central Line, Mercury 12in
- 26 29 50/50 LOVE/HOW LONG, Maurice Massiah, Canadian Quality RFC LP
- 27 16 REACH UP/DUB MIX, Toney Lee, TMT 12in
- 28 24 THRILLER/WANNA BE STARTIN' SOMETHIN'/P.Y.T. (PRETTY YOUNG THING)/THE LADY IN MY LIFE, Michael Jackson, Epic LP
- 29 25 HIP HOP BE BOP (DON'T STOP), Man Parrish, US Importe/12 12in
- 30 59 IN THE BOTTLE/INSTRUMENTAL, C.O.D., US Emergency 12in
- 31 32 TOO TOUGH, Angela Bofilli, Arista 12in
- 32 39 YOU MEET MY APPROVAL/NOBODY CAN BE YOU/SPEAK WITH YOUR BODY, Steve Arrington's Hall Of Fame, US Atlantic LP
- 33 33 GET LOOSE, Evelyn King, RCA 12in
- 34 23 GIMME THE FUNK, Charades, US Brunswick 12in
- 35 63 MR. DJ/INSTRUMENTAL, Wish, US Blue 12in
- 36 60 THE GIRL IS FINE (SO FINE)/DANCE VERSION, Fatback, US Spring 12in
- 37 - NEVER TOO LATE/RAINBOWS OF LOVE, Lonnie Liston Smith, US Doctor Jazz LP
- 38 40 BABY'S GOT ANOTHER, Richard Jon Smith, Jive 12in
- 39 56 ASHEWO ARA, Kabbala, Red Flame 12in/remix
- 40 43 TOUCHING IN THE DARK/IF I HAD A CHANCE, Walter Jackson, US Kelli-Arts 7in
- 41 - STREET THEMES/BE MY LADY (TONIGHT), Charles Earland, US Columbia LP
- 42 47 FIRE/NOTHING CAN HOLD US BACK/DO IT ALL FOR YOU, Jerry Knight, US A&M LP
- 43 22 RIDE ON THE RHYTHM, Mahogany, West End 12in
- 44 36 SUGAR PIE GUY (REMIXES), The Joneses, Mercury 12in
- 45 37 THE HARDER THEY COME, Rockers Revenge, London 12in
- 46 65 PARADISE DRIVE, Midnight, Tivoli 12in
- 47 54 IN THE STREETS/TIGHT JEANS, Prince Charles & The City Beat Band, Greyhound Record Productions LP
- 48 35 UP ON THE HILL (MT. U), Trammips, Us Venture 12in
- 49 55 LOOKING FOR THE PERFECT BEAT, Soulsonic Force, 21 Records 12in
- 50 53 NO STOPPIN' THAT ROCKIN', Instant Funk, US Salsoul 12in
- 51 41 I WANT YOUR LOVE BACK, Celena Duncan, RCA 12in
- 52 48 ONE MORE SHOT/ONE MORE TIME, C-Bank, Bronze-Plateau 12in
- 53 38 HAVEN'T BEEN FUNKED ENOUGH, Ex Tras, TMT 12in
- 54 50 YOU AND I/DO SOMETHING, Goodie, Total Experience 12in
- 55 75 FALLING (REMIXES), The Biz, Midas 12in
- 56 27 1999, Prince, Warner Bros 12in
- 57 - MORE THAN EVER NOW/SOALIN' (FUNKY 'N' HALF-HIP)/SHE WAS ONCE MY WOMAN/CELEBRATE RECREATE PARTICIPATE, Muscle Shoals Horns, US Monument LP
- 58 66 WHO'S GETTING IT NOW (REMIX), Chocolate Milk, US RCA 12in
- 59 - SPECIAL LADY (INSTRUMENTAL)/BETTER TAKE TIME, Second Image, Polydor 12in promo
- 60 73 TOO HIP FOR THE ROOM/LOU'S BLUES/AGAVE, Patrick Williams, US PCM Records LP
- 61 61 HANGIN'/DANCE DANCE DANCE, Chic, Atlantic 12in
- 62 42 RICO RICO/STAPPIN' OUT (WITH YOU)/STAPPIN' OUT JAM, Cloud, Silvertown 12in
- 63 57 YOU CAN'T RUN FROM LOVE (CLUB MIX), Maxine Singleton, Creole 12in
- 67 - GET HER CRAZY/YUM-YUM, Nile Rodgers, US Mirage 12in
- 65 - UNDERLOVE (REMIXES), Melba Moore, Capitol 12in
- 66 46 THE CHINESE WAY (REMIX), Level 42, Polydor 12in
- 67 76 ATOMIC DOG (REMIX)/MAN'S BEST FRIEND, George Clinton, Capitol 12in
- 68 - HEARTBEATS, Yarbrough & Peoples, Total Experience 12in
- 69 85 SOLO WIND/MANHATTAN CARNIVAL, Dave Tofani, US Telesar Cassettes LP
- 70 - HE'S A PRETENDER, High Inergy, Gordy 12in
- 71 67 ON THE WINGS OF LOVE, Jeffrey Osborne, Funk A&Merica 12in
- 72 69 BABY COME TO ME, Patti Austin/James Ingram, Qwest 12in
- 73 - SPREAD YOUR LOVE, Earth Wind & Fire, CBS 12in promo/LP
- 74 77 SPACE IS THE PLACE/PAC JAM, Jonzun Crew, 21 Records 12in
- 75 - ASK THE BOSS, Flowchart, Italian Maximus 12in
- 76 84 YOUNG FREE AND SINGLE/INSTRUMENTAL, Lorita Grahame, Intense 12in
- 77 83 BEVERLY, Fonzi Thornton, US RCA 12in
- 78 64 I LIKE IT LIKE THAT (REMIX), Inner Life, US Salsoul 12in
- 79 - WHATEVER HAPPENED TO THE LOVE/MIDNIGHT LADY, Boy Katindig, US PAUSA LP
- 80 70 THE MUSIC GOT ME, Visual, US Prelude 12in
- 81 - THE MAN IN MY LIFE (REMIX), Klymaxx, Solar 12in
- 82 - NEW YORK AFTERNOON, Yasuko Agawa, Japanese Invitation LP
- 83 72 I'D LIKE TO (INSTRUMENTAL), Feel, Buddha 12in
- 84 71 SPACED OUT/PARTY MIX, Pure Energy, US Prism 12in
- 85 - LOVE IS A GAME (REMIX), Harry Ray, Sugarhill 12in

NIGHTCLUB

- 1 1 BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
- 2 2 ROCK THE BOAT, Forrest, CBS 12in
- 3 5 YOU CAN'T HIDE (YOUR LOVE FROM ME), David Joseph, Island 12in
- 4 3 LOVE ON YOUR SIDE (RAP BOY RAPI), Thompson Twins, Arista 12in
- 5 4 TOO SHY, Kajagoogoo, EMI 12in
- 6 6 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12in
- 7 35 SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA 12in
- 8 11 COMMUNICATION, Spandau Ballet, Reformation 12in
- 9 9 WHAM RAPI (ENJOY WHAT YOU DO), Wham!, Inner Vision 12in
- 10 8 JOY, Band AKA II, Epic Streetwave 12in
- 11 12 1999, Prince, Warner Bros 12in
- 12 10 HEY LITTLE GIRL, Icehouse, Chrysalis 12in
- 13 7 GROOVIN' (THAT'S WHAT WE'RE DOIN'), SOS Band, Tabu 12in
- 14 13 CHANGE, Tears For Fears, Mercury 12in
- 15 18 PHONE HOME, Jonny Chingas, CBS 12in
- 16 21 I AM SOMEBODY, Glenn Jones, RCA 12in
- 17 - NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London 12in
- 18 16 THE HARDER THEY COME, Rockers Revenge, London 12in
- 19 22 GARDEN PARTY, Mezzoforte, Steinar 12in
- 20 39 GET ON UP, Jazzy Dee, Laurie 12in
- 21 26 SIGN OF THE TIMES (STRETCH), Belle Stars, Stiff 12in
- 22 14 HOLD ME TIGHTER IN THE RAIN, Billy Griffin, CBS 12in
- 23 37 GET THE BALANCE RIGHT!, Depeche Mode, Mute 12in
- 24 17 NEVER TOO MUCH, Luther Vandross, Epic 12in



- 25 34 THE TUNNEL OF LOVE, Fun Boy Three, Chrysalis 12in
- 26 20 SHINY SHINY, Haysi Fantayzee, Regard 12in
- 27 19 GET LOOSE, Evelyn King, RCA 12in
- 28 28 BUFFALO GALS (SCRATCH), Malcolm McLaren, Charisma 12in
- 29 15 WAVES, Blancmange, London 12in
- 30 27 AFRICA (DUB MIX), Key Of Dreams, Baby 12in
- 31 38 THRILLER, Michael Jackson, Epic LP
- 32 - TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS 7in
- 33 - I'M DOWN FOR THAT, Jerry Knight, Funk A&Merica 12in
- 34 31 AFRICA, Toto, CBS 7in
- 35 - BABY'S GOT ANOTHER, Richard Jon Smith, Jive 12in
- 36 30 SOWETO/D'YA LIKE SCRATCHIN' (WITH THE RED RIVER VALLEY GIRLS), Malcolm McLaren & The McLarenettes, Charisma 12in
- 37 - I JUST GOTTA HAVE YOU (LOVER TURN ME ON), Kashif, Arista 12in
- 38 - BABY COME TO ME, Patti Austin & James Ingram, Qwest 12in
- 39 - HIGH LIFE, Modern Romance, WEA 12in
- 40 - RAP YOUR LOVE, Set The Tone, Island 12in
- 41 23 RIDE ON THE RHYTHM, Mahogany, West End 12in
- 42 32 DOWN UNDER, Men At Work, Epic 7in
- 43 40 THE CHINESE WAY, Level 42, Polydor 12in
- 44 - TOMORROW'S (JUST ANOTHER DAY) (WARP), Madness, Stiff 12in
- 45 - RIP IT UP, Orange Juice, Polydor 12in
- 46 25 ELECTRIC AVENUE, Eddy Grant, Ice 12in
- 47 - GENETIC ENGINEERING, Orchestral Manoeuvres In The Dark, Telegraph
- 48 24 OUTSTANDING, Gap Band, Total Experience 12in
- 49 29 CASH FLOW, Leisure Process, Epic 12in
- 50 - YOUNG, FREE AND SINGLE, Sunfire, Warner Bros 12in

BOYS TOWN DISCO

- 1 1 ROCK THE BOAT, Forrest, CBS 12in
- 2 4 DON'T STOP, Sylvester, US Megatone 12in
- 3 6 GOT YOU WHERE I WANT YOU BABE, Stereo Fun Inc, US Moby Dick/Dutch Rams Horn 12in
- 4 2 THE NIGHT, Azul y Negro, Italian Mercury 12in
- 5 21 THE BEACH/BLUE MONDAY, New Order, Factory 12in
- 6 7 SHOOT YOUR SHOT, Divine, "O" 12in
- 7 - SHAKE IT UP, Divine, Dutch Break 12in
- 8 19 I'M FREE, Celi Bee, US Paris International 12in
- 9 3 BILLIE JEAN (REMIX), Michael Jackson, Epic 12in
- 10 8 WEEKEND (WEEKEND SIDE)/(WEEKDAY SIDE), Class Action, US Sleeping Bag 12in
- 11 13 RED LIGHT LOVER, Gwen Jones, US Ariel 12in
- 12 11 SHE HAS A WAY, Bobby "O", "O" 12in
- 13 9 BE WITH YOU (REMIX), Sylvester, German Ariola 12in
- 14 15 BREAKING MY HEART, Roni Griffith, US Vanguard 12in
- 15 5 LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound Of New York 12in
- 16 10 FANTASY (RE-REMIX), Hotline, Canadian Unidisc 12in
- 17 - I'M ALIVE/INSTRUMENTAL, American Fade, Proto 12in
- 18 28 HE'S A PRETENDER, High Inergy, Gordy 12in
- 19 - HIGH FASHION DANCE MUSIC (MIXER), Various, Dutch High Fashion LP
- 20 - MAYBE THIS TIME, Norma Lewis, ERC 12in
- 21 17 CAN WE TRY AGAIN, Technique, US Ariel 12in
- 22 16 UNDER MY THUMB, Fast Radio, US Radar 12in
- 23 18 JUST LIKE ALL THE REST, Theima Houston, US MCA LP
- 24 26 PENGUINS INVASION, Scotch, Italian II Disc 12in
- 25 24 RIDE LIKE THE WIND, Vincent Montana Orchestra, US Philly Sound Works 12in
- 26 25 WORKING GIRL, Cheri, 21 Records 12in
- 27 - ELECTRICITY, Ashaye, Record Shack 12in promo
- 28 - I LIKE IT LIKE THAT (REMIX), Inner Life, US Salsoul 12in
- 29 - THIS LOVE'S ON ME, Fitchie Family, Dutch High Fashion 12in
- 30 - LIVING ON VIDEO, Trans-X, Canadian Illusion 12in

DISCOS



JAMES HAMILTON
at the controls

ODDS 'N' BODS

DAVID JOSEPH has been remixed for US Mango 12in (MLPS 7804), but the result is slower (c115bpm), more percussive and less bright, with a similarly remixed instrumental flip, unlikely to cause a stampede here (in fact, shades of the US version of 'Hi-Tension'?). . . . **Kashif**, **Change**, **Champaign**, **Muscle Shoals** Horns all have new import LPs, which you may want to fork out £6.99 for but I don't. . . . Epic have already issued the **Tyrone Brunson** 'Sticky Situation' LP (EPC 25291), very uninteresting and only with the vocal, no instrumental, of the title track. . . . **C.O.D.** 'In The Bottle' has been snapped up here by **Morgan Khan** for Streetwave. . . . **Chill Fac-Torr** is now coming through strongly on the dancefloors, following increased familiarity and radio plays — could it herald another Twist revival? . . . **South Eastern Discotheque Association** hold their seventh well organised equipment exhibition, **SEDA 83 Spring Disco Fair**, on Sunday April 17 at the Great Danes Hotel near Maidstone, followed by a dinner and cabaret — call **Dave Pullen** for details of stand space on 022779 2041. . . . Sunday 1st May (Bank Holiday weekend) sees the promised marathon **'Ritz Revival'** alldayer at Manchester's Rotters with living legends **Ian Levine**, **Colin Curtis** & **Richard Searling** spinning '70s soul before at midnight switching into an alliter situation with the addition of Northern Soul pioneers **Tony Jebb**, **Les Cokell**, **Kev Roberts** & **Simon Soussan** plus two as yet unspecified US acts (veterans of the Mirwood label looking likely) — now that is one that I'll definitely try to get to! . . . **Ian Levine** is currently donning suit and tie and lugging all his records across town to do "up market semi-gay" Sundays at Kensington High Street's Gardens, kinda like New York's Studio 54 before it became ultra-commercial, sez he. . . . **Tonie Walsh** reports from Dublin that **Flickers** is the only gay disco in the city although pubs and other venues abound. . . . **Duncan 'Funky Dunk' Finlayson** of Birmingham's Top Ten shop in Bristol Road, Selly Oak (where they sell the music), is organising a one-off night of Boys Town Disco music on Sunday April 10 at the Powerhouse. . . . **Chris Lucas** (Earls Court Copacabana) says **Azul y Negra** and **New Order** once synched together on the beat for ages. . . . Friday at Mayfair's Gullivers the headphones weren't working but even so, just by matching the LED cueing lights I amazed myself by getting two copies of **Forrest** perfectly synched so the percussion break phased all the way through (something easy to do with cans — but without, a sheer fluke!). . . . **Graham Hardy**, hitting **Basildon** at **Raquels** on Fridays and **Sweeney's** on Saturdays, has for his own use run off a computer read out listing of an odd assortment of old BPMs from this page. . . . **T. Evans**

(Sunbury-on-Thames), mobile for 15 years and mixing since before it was called that, warns fellow mobile jocks that at most gigs their own fave funk raves are unlikely to be appreciated (too true!): "your record purchases should be regarded like angler's bait — you won't get far playing the latest hip album track to Aunt Maud at a wedding just because it's your only gig of the week". . . .

Lawrence E.A. Flowers said it himself last week — he's got 39 pages in which to read about the **Eurythmics**, **Malcolm McLaren** and similar pop stuff (the most danceable of which shows up in our Nightclub chart), as well as **Radio One** on which to hear it whenever he chooses, so he shouldn't begrudge soul fans their bit of space (after all, where would the Eurythmics be without **Grace Jones**, or McLaren without the **World's Famous Supreme Team Show** — and come to think of it, where indeed is "Soweto" without the latter?!). . . . **Barry 'Bazza' Neale** & **Richard Searling** host an

'Upfront American Soul Session' every Thursday at Manchester's luxuriously equipped Sandpiper in Wilbraham Road. . . . **Martin Collins**, **Joe Field** & **Ralph Tee** jazz-soul Hemel Hempstead's **Dacorium College** tonight (Thursday 17), **Joe Field** & **Mike Allin** moving across town to the **Whip & Collar** pub for soul oldies on Sunday (20). . . . **Adrian Thomas** (0248 723054) has managed to establish Friday for jazz-funk-soul at **Minnies** in the **Min-Y-Don Hotel** at **Red Wharf Bay** way out on Anglesey, where he reckons a record company promotion might help really put it on the map (gotta lotta Gallup chart shops on Anglesey, then?). . . . **Paul Travis** (90 Queensway, Moss Bank, St Helens WA11 7BY) has taken on promoting party nights on Thursdays at **Wigan Pier**, where he'd welcome some celebrity PAs to go with the various drinks company sponsored themes. . . . **Dave Rawlings** this week adds Fridays as well as Saturdays at **Basingstoke's** hula-hooping **Martines** (do they hula to **Chill Fac-Torr** yet?). . . . **Graham Hunter** (Basingstoke 771 238 evenings) is looking for a mid-week residency between weekend mobile gigs — he has a large varied record collection but prefers disco/jazz-funk. . . . **'Big' Phil Etgart** now does Saturdays, **Brian 'Bazza' Mason** Fridays, at **South Harrow's** **Bobby McGees**, early evening being most upfront soul-wise. . . . **Rose Royce** play **Watford Baileys** for the week from Monday (21). . . . **Pez** (Wallasey), updating his home sound system with vari-speed **Technics 1200** decks for possible use at a new venue later, reports **Chris Currie** is now similarly equipped at **New Brighton's** **Chelsea Reach**. . . . **Tandy** hi-fi shops have a vari-speed **Realistic** deck in their current sale at £79.95, but whether it's any good for disco use I don't know. . . . **Sandy Martin** (Swindon Brunel Rooms) is having fun experimenting with a £75 'Rhythm Box' which keeps the beat forever (he reckons more expensive models offer even greater potential), and now hankers after a hand 'drum kit' played with the fingers, at around £320. . . . I finally got all my **British Standard Steel** shelving up in a marathon session aided by my father last week, which means my vast record collection will soon be properly sorted and housed, but also means the next **Soul On Sound** preview mix will either be rather short or else reach you late again. . . . **Phonogram** staff have inside info that their **John Waller** is in line for 'Ghandi II'. . . . **Luther Vandross** on video looks not unlike the young **Jimmy James** (of **Vagabonds** fame), while certain shots of **King Kong** in a remake (recently reviewed on video) remind me of a certain lady hit-maker on **Prelude** (especially her current 12in sleeve!). . . . **Robert Perno**, late of the defunct **Shock** dance troupe, appears briefly in 'Extro'



ST TRINIAN'S Nights are ever popular and here to prove the point are the three finalists on a recent Friday at **Dartford's Flicks** (the lady in the middle was the fancy dress theme of a 'Big Pink Swinging Ball', girls wearing nothing but pink although just one item of pink clothing will do for the boys — and that item need not be apparent on the surface. However, checks will be made, and co-hosts **Chris Hill** & **Colin Hudd** agree — insist? — "Birthday suits on their own definitely qualify!" Like I said, **NOTHING** but pink!

— he's killed off in the first reel. . . . **Prelude** incidentally have really gone off the boil, to judge from most of the label's current releases. . . . **WEA** press officer **Barbara Charone** sent me a 12in of **Modern Romance** 'Cherry Pink', lickety spit — many thanks! . . . **Mark Herstell's** "that's life, c'est la vie, mon

cheri" song query was in fact **Gina X 'No G.D.M.'**, info courtesy of **Ann Ovenden** (Northolt), **Stewart Swan** (Sheffield), **Russell Davies** (Worthing 0903 35904

continues over

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OUT NOW!

DISCOS

from page 33

— looking for jacking jobs in Sussex), Anthony Godden (23 Redcliffe Square, London SW10 — he volunteers to track down almost any oldie given time) ... ooh-wee, that's baad, sweet peas, mmm-hmm, YES INDEEDY!

BREAKERS

BUBBLING UNDER the Disco 85 are Tyrone (Tystick) Brunson 'Sticky Situation' (US BID 12in), Rah Band 'Sam The Samba Man' (Red Label 12in), Rufus 'Take It To The Top'/'When I Get Over You'/'Blinded By The Boogie'/'You're Really Out Of Line'/'The Time Is Right'/'You Turn Me All Around' (US Warner Bros LP, mailed out by Fred Dove to totally typical all-over-the-place DJ reaction), Transit 'Dance Groove' (US Storm 12in), Billy Griffin 'Be With Me' (CBS 12in), Shock 'San Juan' (US Fantasy LP), Zinc 'I'm Living' 'A Life Of Love' (Jive 12in), Omni 'All For The One' (US Fountain LP), Grace Jones 'My Jamaican Guy (Remix)'/'Cry Now Laugh Later' (Island 12in), R.P. Band 'You Are In My System' (Island 12in promo), Fatback 'Is This The Future?' (US Spring LP), Goldie Alexander 'Knocking Down Love' (Canadian CBS 12in), Micronauts 'Letzmurph Acrossdaser' (US Tuff City 12in), Vanity 6 'Nasty Girl' (Warner Bros LP).

HOT VINYL

LONNIE LISTON SMITH: 'Never Too Late' (LP 'Dreams Of Tomorrow' US Doctor Jazz FW38447) Bob Thiele's independent label returns to vinyl! the jazz-funk keyboardist whose following is probably greater here than in the States. Co-produced, mostly penned and played on by bassist Marcus Miller (whose one solo LP is due on import), Lonnie's set features his vocalist brother Donald on this lovely Luther Vandross-ish 120 (intro) 121-121 1/2-120 bpm soul swayer, his other likely vocal being the slow jogging 89 bpm 'A Lovely Way To Be', the monster specialist jazz instrumental being the busily backed but fluidly bouncing 124 bpm 'Rainbows Of Love'.

CHARLES EARLAND: 'Street Themes' (LP 'Earland's Street Themes' US Columbia FC 38457) Another fave jazz-funk keyboardist returns with a good Dunn Pearson Jr.-produced set, featuring a lot of vocals (fuller review next week), the immediate standouts being this Ramsey Lewis-ish pattering 115 bpm piano instrumental which breaks from an early flow into piercing percussion for a while, and the 7in-issued gently pent-up purposeful jiggling 105-107-108 bpm 'Be My Lady (Tonight)' vocal.

MAN PARRISH: 'Hip Hop Be Bop (Don't Stop)' (Polydor POSPX 575) Better late

than never, this terrific flutter flanging Tyrone Brunson/Extra T's-type 115 bpm 12in electrophonic phunk instrumental is long established as one of the best of the bunch — in fact right up there with the two already mentioned.

FATBACK: 'Is This The Future?' LP (US Spring SP-1-6738) The title track is a terrific bass synth bumped rolling calm 109 bpm swayer featuring a great chocolate voiced message rap, likely to be future smash and pretty essential (as is their included 107 bpm 'The Girls Fine' 12in hit), but the rest of the probably Marvin Gaye inspired electronically barked — though not electrophonic — set is less remarkable, comprising the 115 bpm 'Finger Lickin' Good', 98 bpm 'Sunshine Lady', 109 bpm 'Spread Love', 109 bpm 'Funky Aerobics', 115 bpm 'Double Love Affair', 127 bpm 'Up Against The Wall'.

PATRICK SIMONS: 'So Wrong (Dance Mix)' (US Elektra 0-67929) Monotonous good powerfully jittering emphatic 117 bpm 12in polyrhythmic smacker with clanking then acidic guitar (great out of Jimmy Young), instrumental flip, packaged like an album. Nile Rodgers 'Get Her Crazy' has a similar feel.

THE JONESES: 'Sugar Pie Guy' (Mercury MEXX 138) Replacing the US pressing's short 'Small Slice' with 1974's unadorned original version, the UK's 4-track 12in represents the vest value for fans of the guys' classic "spudaduh" scatting soul vocal group romper, three vocal variations and an instrumental of the same song, which climbs in stages from around 122 to 127 bpm. However, great musically, it's not terribly contemporary.

JULIE LONDON: 'Cry Me A River' (Edsel E5004) All-time classic sophisticated sultry dead slow 31 bpm 7in smoocher from '55, backed simply by soft bass and guitar, featured during a ghostly sequence in the rock 'n' roll film 'The Girl Can't Help It' and a must for everyone with taste.

MTUME: 'Juicy Fruit' (US Epic 34-03578) From James Mtume's imminent LP, a nice chunkily snapping insidious slow 96 bpm 7in sneaker mainly wailed by a soulful lady, though the more instrumental muttering and giggling 'Part II (Reprise)' flip has most sex appeal for smooch spots.

GOLDIE ALEXANDER: 'Knocking Down Love' (Proto ENAT 104) Snapped up here before even getting much import action, this good simple sax started Band AKA-ish briskly loping soulful 120-122-121-122 bpm 12in swayer ends with accapella from Mr Alexander, instrumental flip.

THE BOONE BROS: 'I (Party People) Throwdown' (US Atlantic 0-89873) Rather quietly pressed, this happy crowd crammed electrophonic-type jerky rhythm 116 bpm 12in "Paartay" rapper rambles on a bit into some acidic guitar but communicates instant good times to party hearty funk fans (long instrumental-ish flip).



THE CHI-LITES: 'Bottom's Up' (US Larc LR-81502) Eugene Record 'n the lads return on a killer chunkily thudding purposeful 103 bpm 12in Gap Band-ish jiggler, growling out great fun-filled lyrics about ladies with fatty bum-bums (ooh - look at that meat!), the flip's 'Groove' version having less of the song's verse.

ELIXIA: 'Soho Phaze' (Record Shack SOHOT 4, via IDS) Freakily disjointed electro intro and outro to a totally phased and mucked about 130 bpm 12in instrumental that began life as a decent jazz-funk romper — still, it certainly sounds intriguingly different, although is it quite what the Essex-based group originally envisaged? The flip's 'Soho Nights' version is less over the top.

BILLY GRIFFIN: 'Be With Me' (CBS A13-3209) Old fashioned lightly whinnying urgently pushing 125 bpm 12in centerer, too fast to be funky but fine for soul revivalists.

DIONNE WARWICK: 'Take The Short Way Home' (Arista ARIST 12518) Rightly a double 'A'-side on 12in, her album's best Bee Gees supported dancer and a current US smash, this ultra-catchy bubbling jittery 102 bpm chugger should rapidly be flipped on 7in to become the radio plus side here too.

SLAVE: 'Do You Like It ... (Girl)' (Atlantic B 9912) Sinuously rolling 120-122-120-122-120 bpm 12in shuffler from their current album with jittery repetitive title line tension but little really to hook the general public, the 2-track flip having their brassily churning Brass Construction-style instrumental 119-121-120-122 bpm 'You And Me' and more recent Steve Arrington-sung coolly rambling 110 1/2-109 1/2-108 1/2-109 1/2 bpm 'Steal Your Heart' for spurious historical perspective.

ALTON EDWARDS: 'Take Me' (CBS A13-3146) Competently done lightly strutting 113 bpm 12in smacker, nicely sung and perfectly acceptable, but with nothing distinctively special about it either — unlike his debut hit.

NEW EDITION: 'Candy Girl' (US Streetwise SWRL-2208) Maurice Starr/Michael Jonzun-prod/penned herky-jerky 104 bpm 12in blatant rewrite of the Jackson Five's 'ABC' by similarly juvenile little squeakers, the instrumental flip co-mixed by Arthur Baker still being held back by the dated rhythm. UK

release on London will be structurally altered.

O'BRYAN: 'Shake' (LP 'You And I' US Capitol ST-12256) Aimed at the ladies with a poster included (how's he keep his face so dry when his chest's so sweaty?), the suave young soulster's set won't be colossal here but this 120 bpm funker works well out of Chocolate Milk, the 0-106 bpm 'Soul Train's A' Comin' reaches nice piano, the 130 bpm 'I'm Freaky' is a formula gigolo whipper, while slowies especially muted trumpet, 53 bpm 'Together Always', and Stevie Wonder's lovely (0-)71-0 bpm title track.

TIME BANDITS: 'I'm Specialized In You' (CBS A13-2915) Dutch blue-eyed soulsters sound like 'Smookey Robinson or early Temptations singing to a Hall & Oates backing track with a Stevie Wonder harmonica break on this delicate lightweight flowing 117-116-115-116-115-116 bpm 12in swayer.

PLATINUM HOOK: 'I Don't Wanna Live Without You' (LP 'Watching You' US RCA MFL1-8506) A five track "specially priced" Mini LP — which means even here it'll only cost you an arm and a thigh, instead of a whole leg! — with this good 76 bpm soul smoocher, the chunkier 90 bpm 'Wonderful World', and usefully funky 116 bpm 'Woo', 105 bpm 'What You Want', 122 bpm 'Girl I'm Watching You'.

KIDDO: 'Thinking About Your Charms' (LP 'Kiddo' US A&M SP-6-4924) Basically this Time-influenced male funk set is pretty dire but I actually did hand over an arm and a leg for this one superb 32-65-0 bpm deep soul smoocher, which got to my gut like the good 'uns do, while the also 12in-issued 108 bpm 'Try My Loving (Gimme Just Enough)' is about the only other usable thing on it.

T-CONNECTION: 'Tonight's The Night' (US Capitol 8546) Staccato chanting intoned 122 bpm 12in jolter soulfully eases off on the energy before it returns in spurts.

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MIX MASTER

MAYFAIR'S GULLIVERS was jumping to a Chill Fac.Torr inspired twist session on Saturday, which Graham Gold followed with Bunny Mack 'Love You Forever (Instrumental)' 124-125 bpm/Explainer 'Lorraine' 125-124 bpm before handing over to me as usual for the last hour. Graham had already played the week's major newbies so to keep the happy atmosphere I kept things pretty obvious, slipping in a few strategically placed new 'uns, and in fact what follows is my entire hour's programme, all of it done with running mixes and much vari-speed manipulation to synth 'em — so BPMs are included as a guide. I kept straight on into Bunny Mack 'Supafico' 127-128 bpm/Kabbala 'Ashewo Ara' 125 bpm/T-Connection 'Do What You Wanna Do' percussion break 122 bpm/David Joseph 'You Can't Hide' 117 bpm/Jimmy Young 'Times Are Tight (Instrumental)' 120 bpm/Patrick Simmons 'So Wrong' 117 bpm/Forrest 'Rock The Boat' phasing two copies 114 bpm/Boone Bros 'Throwdown' 116 bpm/Nostalgia 'Breakdown' 117-116 bpm (a rare old mixer based on Kurtis Blow 'The Breaks', which would substitute at c113 bpm)/Positive Force 'We Got The Funk' 112 bpm/Indeep 'Last Night A DJ' 110 bpm/Wish 'Mr DJ' 109 bpm/Kool 'Ladies Night' 109-116 bpm/Whispers 'It's A Love Thing' 116-117-118 bpm/Tyrone Brunson 'The Smurf' 118 bpm/C.O.D. 'In The Bottle' 117 bpm/Nile Rodgers 'Get Her Crazy' 116 bpm/Willie Hutch 'In And Out' 111-112 bpm/Michael Jackson 'Billie Jean' 116 bpm/Shalamar 'A Night To Remember' 109 bpm/Mezzoforte 'Garden Party' 117 bpm. Like I said, a lot of vari-speed needed, but it is all very obvious, high energy, and it certainly keeps 'em going right up until closing at Gully's!

PROFILE



Limahl

of

Kaja-Goo-Goo

FULL NAME: Christopher Hamill
NICKNAME: Limahl
DATE OF BIRTH: December 19, 1958
PLACE OF BIRTH: Wigan
EDUCATED: Mesnes High School, Wigan
HEIGHT: Five foot, six inches
WEIGHT: Eight stone, five pounds
COLOUR OF EYES: Hazel/green
FIRST LOVE: Doreen
FIRST DISAPPOINTMENT: Failed to run away with Ann!
FIRST PERFORMANCE: Wigan Casino singing contest
FIRST LIVE SHOW SEEN: Detroit Emeralds — Wigan 1976
FIRST RECORD BOUGHT: 'San Bernadino' — Christie
MUSICAL INFLUENCES: Kate Bush and Grace Jones
INSTRUMENTS PLAYED: Keyboards
HERO: 007 — James Bond
HEROINE: Grace Jones
FAVOURITE MAGAZINES: 'Record Mirror' and 'Melody Maker'
FAVOURITE FILMS: 'ET', 'Alien', 'Star Wars', 'Superman'
FAVOURITE TV SHOW: 'Dynasty'
BEST LIVE SHOW SEEN: Duran Duran at Hammersmith Odeon
FAVOURITE CLUBS: Camden Palace, Heaven
FAVOURITE FOOD: Vegetarian
FAVOURITE CLOTHES: Bright and loose
HAIRCUT: Two-tone
FAVOURITE DRINK: Orange juice
IDEAL HOME: A fall-out shelter
IDEAL HOLIDAY: Florida — West Palm Beach
IDEAL CAR: BMW
MOST FRIGHTENING EXPERIENCE: When a neighbour tried to break in my flat — he was drunk and he threatened us
WORST EXPERIENCE: Noisy ex-flatmates who caused trouble and didn't pay their rent
FUNNIEST EXPERIENCE: Steve falling over on stage at the Ace in Brixton
SUPERSTITIONS: None
FANTASY: A massage lady who's just my type with blue eyes
MOST HATED CHORE: Grassing on someone
AMBITION: To sustain the current success and remain healthy and happy



Model
BEHAVIOUR

IF YOU called The Biz model professionals you wouldn't just be making yourself very popular with them. You'd be telling the truth, because Austin Howard, Yasmin Evans and Suzette Smithson all make a living out of fashion.

But when they're not showing off the latest trends, they're apt to wander into recording studios and the result is a single called 'Falling' and a good club following, especially from gay fans.

The modelling's all the tasteful Austin Reed type, nothing mucky here, thanks. I couldn't see any staples through their navels but then the interview didn't get quite that cosy. The threesome are just managing to stay on top of both jobs at the moment. Suzette said: 'We've got a job to do in Germany, and that ties in with the record's release there.' Convenient, eh?

THE BIZ have only been in biz-ness for four months, but the team have known each other some two years. Austin had some recording experience, and Thespian activity even before that. 'When I left college I got into the Old Vic Youth Theatre. It was at the time the main theatre was doing 'Macbeth' with Peter

O'Toole. That was the last show, as you know the Old Vic closed down after that.

'Then I got into the group Julie And The Gems, with Julie Harris from Tight Fit. We did a version of '1-2-3', the Len Barry song. The record didn't happen, released November - died December!' A very loose fit, in fact.

NOW THE band are popping up left, right and centre with PAs to back up their deal with the new Midas label. 'When we signed we were so nervous, knowing that we were the first black group they'd ever had,' says Yasmin. But champagne was cracked across their bows and the group set sail. For pastures cold, like Scotland, in the chill of New Year's Eve, or 'Mahogany' as Yasmin called it.

'We had this Transit van to get there having written the first one off but after breaking down we arrived in a Relay van,' said Austin. That's style for you - and the whole Scottish caper almost put them out of biz-ness when their replacement van was 'manoeuvred' by Austin into a field. The girls' version is that it slid there.

That's the romance of life on the road - freezing temperatures, crashing cars, all in the middle of nowhere - and all part of The Biz.

Paul Sexton

AMAZULU

Smilee's people

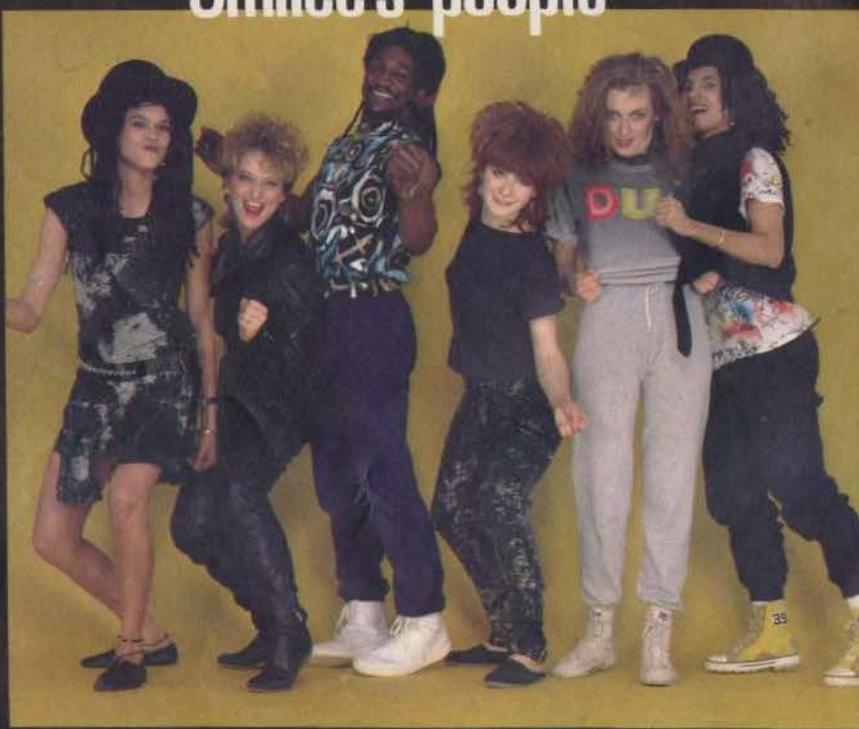
SOME GROUPS are stuck together in the studio, some are manufactured by record companies. A very few groups are made in heaven and are all the better for it. One such group is Amazulu, the reggae band that has been mashing up and down the nation for the last year.

Amazulu are half black and half white and there are six of them. Until recently, Amazulu was an all woman band. The women of Amazulu are proud of their womanhood. They aren't troubled by their sex like traditional rock musicians — they don't point their instruments at people. They are strong and independent women who have better things to do than to keep reminding you of their gender. Instead they assume their independence as their natural right. Amazulu now have a male drummer, Nardo Bailey. They aren't worried about men.

Lesley Beach plays the sax and comes from Liverpool, a reggae fan long before Amazulu began.

"Originally there were four girls who thought it would be easier to do it with women because it wouldn't be competitive and they could learn to play together. First it was supposed to be a women's group. When we were starting most of the people we came across were women. The central connection between us was that we all come from very different parts of the world and we found we agreed with one another."

The first Amazulu formed in September 1981. They played their debut gig in February '82. Later in the year they changed drummer and singer and the present group was born. From the first they were fired by their love of reggae and a common point of view. "This business is so full of men that most of the songs that come out reflect male attitudes. We sing songs that have a woman's point of view. Men of our generation wash up and cook and push the prams. We're not 'radical', we're singing what most of the people we meet are thinking."



THE WOMEN of Amazulu want the world to love their music. "We want to reach wide audiences without compromising," explains guitarist Margo Sagov. "We're not playing commercial reggae or lover's rock, we play hard reggae and we're humorous about it. I think we've got the mixture right. We get a huge cross-section of

people coming to see us, punks, hippies, rastas, feminists, disco fans; we play for everybody."

Though they wish to appeal to all, Amazulu want to show us the world as they see it. "I grew up listening to Tamla Motown and to pop," says Lesley. "All I did was play records and I grew up with the philosophy of those songs. Music is very powerful.

For ten years of my life all I heard were songs about the real world, not just about who we're going out with this minute or this year. All those years I believed in 'Oh Boy'. We don't want a whole new generation to grow up with their minds full of rubbish, believing that happiness is having a husband and a full house of kids . . ."

Amazulu's first single is 'Cairo,' a remake of a Joyella Blade reggae hit. They rewrote the words so we now have a chorus that explains "Can't get no Giro smoking inna bar in Cairo . . ." The song combines the energy of early Specials with that group's later Eastern styles. It swings. "The original was in such a heavy dialect that we just wrote in bits that sounded like what Joyella was singing. That's how 'Giro' came up," explains Margo.

THE FOLLOW-UP to 'Cairo' is another top-ranker titled 'Smiling Stylee.' "Reggae music is a positive music," smiles percussionist Sharon Bailey. "We're aware of the world's problems but we won't be down about them. We like to operate from a position of strength. We intend to do catchy songs for the singles and put the heavier messages on the B-side. Both styles are valid on their own terms."

Amazulu's strength is their solidarity. They share the same views about the world, love the same music and live the same reggae faith. From inside their particular Transit van they look down at Babylon, cocooned by smoke and their leftist London ways. Their friendship gives them their strength and their determination to survive the wicked music business. They believe the world is changing and that they can help it along.

"Music is an alternative form of news," says Lesley. "We want to tell it like it is without preaching. When I was 16 all I could say was 'Have you seen Billy tonight?' My little sister is much more aware of the politics of things. My little sister is into anarchy and she knows what it means. She's growing up in a generation in which women live more for themselves. That's the world we're playing towards."

If the world ever changes, it will be with a skank and not a whine. If the world ever changes and a reggae band has anything to do with it, it will probably be Amazulu.

Mark Cooper

No place like phone

PETE SHELLEY might be a wizard in the studio, but at home it's the less precise world of Percy Thrower that excites him. The man behind the electro-caster of 'Telephone Operator' has a secret passion for growing fruit and flowers.

"I've got a pet avocado. I got some avocados from the supermarket and after eating them, I took a stone out and thought 'I'll grow one'."

"It's on the window ledge at home, it's about two or three months old now, the shoots are just coming through. I don't know whether you can grow pears in Britain. I just thought it'd be a fun thing to do."

"I'm a little bit of an amateur gardener. I've got some snowdrops and crocuses and daffodils in the front garden along with the city packets."

Shelley's musical career has almost been as exotic as the plants he grows in his Manchester semi. Leader of the Buzzcocks, writer of some of the best seventies pop-love songs, he now operates solo and within the confines of electro music.

Pete's electro-pop is a cute mix of the modern and the traditional, his songs often being driven by traditional instruments and then neatly textured by synth or keyboard.

Shelley's transition from guitar-pop to techno-pop has been very abrupt, but then, Pete is a man very much at home with electronics. He's also particularly fascinated by computers.

"I first 'did' computers when I was at school; a teacher in the maths department started a lunch time course in computers. A lot of people used to attend but it was a bit on the boring side. Most of them stopped attending after a while, but I kept going back."

Pete has got a home computer. What does he use it for?

"Mainly for games and relaxation. I buy all the computer mags and if I come across any interesting programmes I'll put them in and see what they do."

IS THE future to be dominated by clean fingered computer operators and clever studio technicians?

"I do see the future along those lines. I think there'll always be bands going '1234', but recently the micro-chip side of making music has become available to everyone. Anyone who's got a Casio will know the joys and simple frustrations of having electronic musical instruments. I feel happy with this in the studio, but as yet the technology isn't there to produce a good live show."

I hate the idea of synthesizer players as people who just stand there, swing around a bit and just play simple lines.

Well all of this is a bit daunting for a man who can't even operate his digital watch properly, so we'll move on to the simpler joys of songwriting. Why, I wonder, has Pete stopped writing love songs? Has his move to all things electro also heralded a change in the subject matter of his songs?

After all, electro-pop does seem to have an unhealthy obsession with songs about technology etc, and an aversion to the good 'ol fashioned love song.

Did I ever write love songs? It's a strange thing love, in that it's one of the things I can do without, yet other times it's the one thing that is on my mind.

Now my songs are more to do with my vision of the world."

I leave Pete to ponder the rising cost of plant seed and electronic circuits, and perhaps to invent the first electronically raised avocado.

This is one man who is making an electro-pop that won't give you 19s 11d to the £1.

Long may he grow and grow.

JIM REID

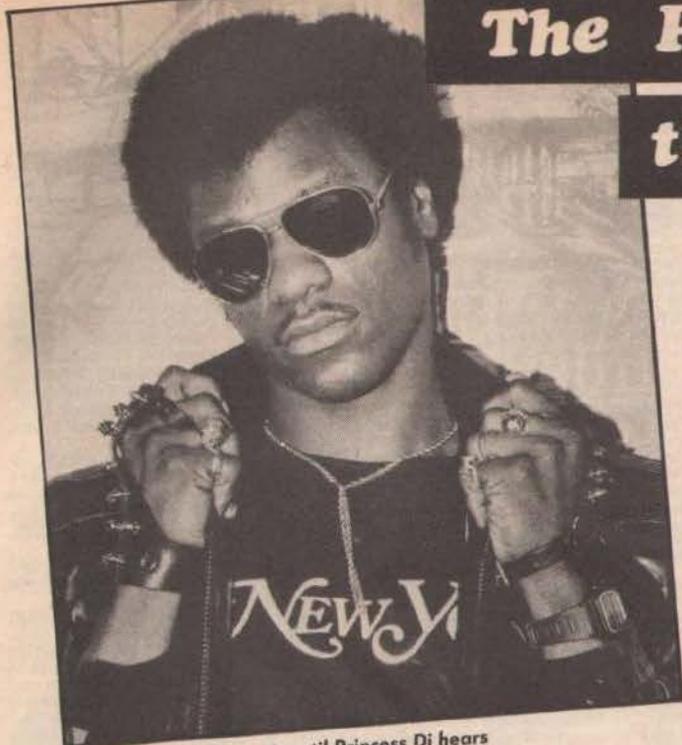
PETE SHELLEY: roses grow on you



Pic by Adrian Boot



The Prince and the pauper



PRINCE CHARLES: wait until Princess Di hears

D ID YOU know that Prince Charles uses a stage name? Yep, his real handle is Charles P. C. Alexander and he plays what he calls "body music — as opposed to head music".

This is Prince Charles of the City Beat Band and he's out to kill the King. Who also happens to be Prince, but in this case the '1999' one if you see what I mean. "He's the number one I'm gunning for," says Charles, "'cos we're basically the same age and we're both doing music that's off to the left."

He means business too. "Prince had a whole corporate thing backing him up, he had a big record company, I've had to do it the hard way. I've had very little help. He needs some competition — he's gonna get it too."

Charles is still only 22 years old and has two albums to shout about ('Stone Killers', available here on a

Reach Out International Records cassette and 'Gang War', just released here by Greyhound Records). He's a Boston boy who came to the Apple to get hip. "I moved to New York about a year and a half ago and I've been loving it ever since," he says. "It's a great place and I'm right in the middle of it."

Before the City Beat Band opened for business, the good Prince was, according to his manager and co-producer Tony Rose, "a jazz musician." Charles' version of it sounds this way: "I was just hangin' out, playing with a few people. Have you ever heard of a record called 'Pac Jam'? (Answer yes, and the current 'Space Is The Place'.) I used to play with that group, the Jonzun Crew. I played with the Stylistics, Black Irie, I've been playing live since I was about 11 years old. Basically I was moving around, looking for the right situation, and it wasn't coming up so I said 'I can't stand this waiting, I'll do it myself'."

So Charles took it straight to the street, but ran into problems when the big boys came round. "I hope I'm just a step from a major deal now, but I had a major deal before. I was with Pavillon, who went through CBS, I was there for a year. It didn't happen, and we've been trying to figure out why. I never knew. They had the funk and they didn't know how to sell it."

"That was from mid-1981 to about mid-'82. After I left the label I started putting it back together because I was on my way, it was moving before I started with them."

Did that experience make him bitter? "Not really... I'm just mad. I'm mad in general, I was mad before I hooked up with CBS. I'm mad at the world, the whole situation, but there's nothing I can do about it. All I can do is give some of that back to the people and say 'Are you mad too?'"

Was he playing to a largely black audience, I wondered. "The audience is a little bit surprising, it's mainly white, but I think a white audience takes to something new a little quicker than other audiences. I guess they have that luxury because they have more choice."

His live show is something you just gotta see, even if he does say so himself. "We get to stand on top of the amps, all kinds of things. It's more comfortable than other types of music. We play a lot of new wave/rock clubs, serious mudslinging clubs, the audience have a complete lack of inhibition."

"We use a lyrico, which is like a wind synthesiser. Never before in a rock or funk situation has anyone used it the way we use it." If you can remember this far back, the Tom Scott solo in the middle of Wings' 'Listen To What The Man Said' was on the famed instrument.

Charles is mustard-keen to bring the City Beat Band to Europe. "I've got my passport sitting here waiting," he says. If he gets here before the other Prince the battle royal will really be on.

Paul Sexton

SHOWING STREET COOL

U P TO now, you mentioned 52nd Street and people would begin babbling about a Billy Joel album. If they woke up at all, that is. Now there's another way of looking at it, because it's also the name of a new funk band from Manchester, and they're signed to Factory Records, where funk bands do not usually make their homes.

"No one's actually signed to Factory," says bassist Derek Johnson during the course of a pretty monosyllabic conversation we had backstage at London's Venue before they headlined there. "It's not a long-term deal or anything." All the same it's an unusual marriage helped by the fact that Factory hide out in Manchester. "We're all from Manchester, except the guitarist, and he's from Bolton which isn't far," says Johnson.

"We've been together two years in April," chips in lead vocalist Beverley McDonald, the band's most recent recruit who



52nd STREET: cool but not Freeez

replaced two previous girl singers. "The others weren't as strong, they were better on soft songs. Beverley's more powerful," says Derek, and the lady shows no sign of blushing. Topof, Turbo and Jai make up the five-piece, on drums, guitar and keyboards respectively.

52nd Street's first Factory-fresh product was 'Look Into My Eyes' coupled with 'Express', which they say is still shifting a copy or two. "I expected a bit more, but for a first one it was alright," says Derek. This time, though, the noise is louder, with a 12-incher called 'Cool As Ice/ Twice As Nice' and some more-than-useful live appearances, most of all as a support at the Commodores' two recent Hammersmith Odeon shows.

"The first night we were a bit

upset, 'cos we didn't have time to do a soundcheck. But the second night was well crucial," say the band, who seem to prefer London audiences. Up north they're a little more reluctant to hit the floor.

I mentioned that their percussive instrumental sound had hints of Freeez about it. Oops. "We don't like Freeez," says Johnson, "Most of the British bands sound a bit backdated." Yes well, they don't sound much like Freeez, I mean, er... looks like I opened my mouth and put my foot in it.

"We've never worked, really, I just dossed around for a while after I left school," says Derek when I grill him about his past. Playing the Hammersmith Odeon and the Venue must be better than working, anyway.

Paul Sexton

Pic by Kevin Cummins

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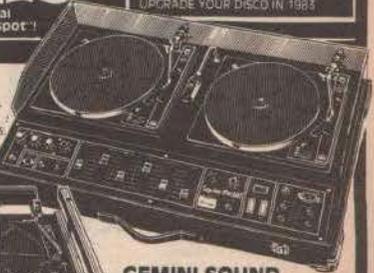
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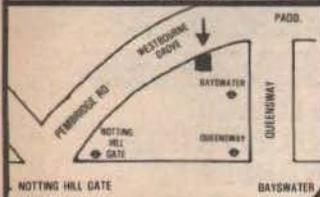
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CHARTFILE

FLU-STRIKEN Bonnie Tyler last week overhauled Michael Jackson to capture the number one spot for the first time in her career with "Total Eclipse Of The Heart". That's a three place improvement on the peak attained by Bonnie's previous biggest hit, 1977's "It's A Heartache".

They'll certainly keep a welcome in the hillsides for Bonnie who's only the third Welsh lady to land a number one following Shirley Bassey (1959 and 1961) and Mary Hopkin (1968). Tyler's raunchy rock 'n' roll stance is some distance from the folksy style of Hopkin or Bassey's over-dramatic ballads. Indeed, despite her protestations to the contrary, Ms. Tyler is cultivating an overtly rock persona, and, to that end, she has taken to telling the press that "Lost In France" was her first single, conveniently overlooking a trashy piece of candy floss called "My My Honeycomb" which actually marked her recording debut in 1976. "Lost In France" was the follow-up to that record and was a substantial hit justifying RCA's extravagant gesture in flying a plane-load of journalists to Paris to meet Bonnie.

"Total Eclipse" is also the first number one for composer Jim Steinman whose previous personal best was the No. 15 peak of "Bat Out Of Hell" which he wrote for Meat Loaf in 1979.

THE NAME GAME. Researchers for the syndicated US radio programme "American Top Forty" recently surveyed top forty hitmakers to find out the most common surname amongst soloists who've made the US chart in the last twenty-five years. Despite strong opposition from the massed ranks of Jacksons, Joneses, Kings, Martins, Williams and Wilsons the surname shared by more hitmakers than any other turned out to be Brown. Inspired by this March madness, Chartfile has conducted a similar survey of the British singles chart. The surname which emerged head and shoulders above the rest has featured in the chart courtesy of Andy, Billy, Danny, Deniece, Diana, Don, Iris, two different Johns, Kenny, Larry, Lenny and Mason. That's a grand total of thirteen soloists who've carried the name of Williams into the chart. Runners-up were the Joneses (10) followed by Miller, Harris and Jackson with eight each. US champions, the Browns, totalled only six, though there were also three Brownies.

A bizarre variation of the name game occurred in 1960 when an Englishman and a Yankee whose names differed by just one letter vied for US chart honours with similar versions of the same song.



BONNIE TYLER: a great debut scandal

The Englishman was Garry Mills whose original version of "Look For A Star" had been recorded originally for the excellent British horror movie "Circus Of Horrors". It became very popular here and was soon climbing the charts. Then, in a complete reversal of the normal pattern,

British acts regularly put out quickfire covers of American material — two American artists recorded "Look For A Star" for the American market. One was an instrumental version by veteran saxophonist Billy Vaughn and the other was by Buzz Cason, a member of the Statues. Cason's recording of "Look For A Star" was released under the name Garry Miles. Faced with two similar versions of the same song by singers named Garry Mills and Garry Miles caused not a little confusion to American record buyers. Eventually Miles (Cason) pulled clear, peaking at No. 16, a full ten places higher than Billy Vaughn. A few years later Cason co-wrote Love Affair's number one, "Everlasting Love".

In 1978, it was the British public's turn to be confused as the Jacksons brought out a version of Englishman Mick Jackson's "Blame It On The Boogie". Both records became top

twenty hits and, though Mick Jackson slugged the group for their shabby opportunism, it's probably true to say that he did very well out of the fracas. Certainly many people bought his record expecting it to be sung by the better known Michael Jackson.

There have been many cases of individuals with the same name appearing in chart-making acts simultaneously including three very recent examples. Kid Creole is the name of the man who's steered the Coconuts to several hits, but it's also the name of a member of Grandmaster Flash's Furious Five. Mick Jones is the name shared by Foreigner's lead guitarist and the Clash's lead guitarist. Roger Taylor is a name which causes confusion at EMI, being the name shared by drummers with two of the company's top groups, Queen and Duran Duran. Nor is that the only confusion surrounding Duran Duran, besides Roger Taylor, the group also includes John and Andy Taylor.

The Irish influx mentioned in last week's Chartfile continues to gather pace. The arrival of the Undertones in the singles chart brings the Irish contingent to seven. In the album chart last week's two highest new entries were also by Irish groups. Thin Lizzy's "Thunder And Lightning" entered at No. 4, and U2's "War" made a spectacular debut, capturing the number one spot from Michael Jackson. The first Irish act to reach number one on the album listings was Gilbert O'Sullivan who did so in 1973 with "Back To Front".

Michael Omartian, best-known for his work with Christopher Cross, has been contracted to produce Donna Summer's next album much to the displeasure of Donna's current producer Quincy Jones. Omartian, who makes albums of his own for a small religious label, plans to team Summer and Cross in a duet if Cross's schedule allows. More definite is the duet between Meat Loaf and Dale Krantz, the lady who used to sing with the Rossington Collins Band. This has already been recorded and will be included on Meat's sooncome album. More intriguingly, George Harrison and Cilla Black are poised to work together for the first time in many years following a chance meeting at a London restaurant. Over pate, Cilla enquired what happened to the tapes she and George had worked on in 1974 when Harrison was hoping to produce an album for Cilla. Harrison replied that he still has the tapes and that he'd still like to produce Cilla. Before going their separate ways the Liverpudlians agreed to get together again very soon. As a result, George is said to be beavering away in Oxfordshire putting together some suitable material for Cilla.

Collectors of vinyl oddities should be on the lookout for a blue bell-shaped disc by — surprise! — the Bluebells and a CaVe CaVe picture disc in the shape of a painting pallet.

ALAN JONES

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TOP ALBUMS & TAPES

Week ending March 19, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	2	10	THRILLER, Michal Jackson, Epic □
2	—	—	THE HURTING, Tears For Fears, Mercury MERS17
3	3	3	HOT LINE, Various, K-Tel
4	1	2	WAR, U2, Island
5	6	6	SWEET DREAMS ARE MADE OF THIS, Eurythmics, RCA ○
6	5	2	DAZZLE SHIPS, Orchestral Manoeuvres, Telegraph/Virgin
7	9	2	TRUE, Spandau Ballet, Chrysalis
8	4	2	THUNDER & LIGHTNING, Thin Lizzy, Vertigo
9	11	8	WORKOUT, Jane Fonda, CBS ○
10	7	4	TOTO IV, Toto, CBS
11	17	18	RICHARD CLAYDERMAN, Richard Clayderman, Decca ☆
12	8	4	QUICK STEP & SIDE KICK, Thompson Twins, Arista
13	—	—	DEEP SEA SKIVING, Bananarama, London RAMA1
14	10	10	VISIONS, Various, K-Tel □
15	13	2	THE KEY, Joan Armatrading, A&M
16	15	16	LIONEL RICHIE, Lionel Richie, Motown
17	20	20	HEARTBREAKER, Dionne Warwick, Arista ☆
18	12	10	BUSINESS AS USUAL, Men At Work, Epic □
19	16	17	JOHN LENNON COLLECTION, John Lennon, Parlophone ☆
20	19	9	NIGHT & DAY, Joe Jackson, A&M □
21	14	5	ANOTHER PAGE, Christopher Cross, Warner Bros ○
22	26	18	HELLO, I MUST BE GOING, Phil Collins, Virgin ☆
23	21	43	RIO, Duran Duran, EMI ☆
24	—	—	CHART RUNNERS, Various, Ronco RTL2090
25	—	—	HAND CUT, Bucks Fizz, RCA RCALP6100
26	8	—	VERY BEST OF CILLA BLACK, Cilla Black, EMI ○
27	23	5	WAITING, Fun Boy Three, Chrysalis
28	24	14	CACHARPAYA (PANPIPES OF THE ANDES), Incantation, Beggars Banquet □
29	30	9	SHAPE UP AND DANCE VOL 1, Various, Lifestyle □
30	22	46	COMPLETE MADNESS, Madness, Stiff ☆
31	18	2	PYROMANIA, Def Leppard, Vertigo
32	41	22	REFLECTIONS, Various, CBS ☆
33	56	61	LOVE SONGS, Barbra Streisand, CBS ☆
34	34	18	PEARLS II, Elkie Brooks, A&M ☆
35	27	4	SHOW PEOPLE, Mari Wilson, Compact
36	33	5	MONEY & CIGARETTES, Eric Clapton, Duck
37	25	7	THE BELLE STARS, Belle Stars, Stiff
38	32	16	KILLER ON THE RAMPAGE, Eddy Grant, Ice ○
39	31	21	GREATEST HITS, Olivia Newton-John, EMI ☆
40	54	17	20 GREATEST LOVE SONGS, Nat King Cole, Capitol ☆
41	28	6	PORCUPINE, Echo & The Bunnymen, Korova ○
42	52	218	BAT OUT OF HELL, Meat Loaf, Epic ☆
43	72	3	SURPRISE SURPRISE, Mezzoforte, Steinar
44	55	6	AN OFFICER AND A GENTLEMAN, Original Soundtrack, Island
45	37	9	UPSTAIRS AT ERIC'S, Yazoo, Mute ○
46	—	—	SIN OF PRIDE, Undertones, Ardeck ARD104
47	44	24	LOVE OVER GOLD, Dire Straits, Vertigo ☆
48	43	15	THE YOUTH OF TODAY, Musical Youth, MCA □
49	—	—	THE HIGH ROAD, Roxy Music, EG/Import EGMLP2
50	53	9	SKY FIVE LIVE, Sky, Ariola ○
51	62	69	PEARLS, Elkie Brooks, A&M ☆
52	49	37	THE LEXICON OF LOVE, ABC, Neutron ☆
53	58	4	LIVE, Kids From Fame, BBC
54	68	5	THE BILLY FURY HIT PARADE, Billy Fury, Decca



EURYTHMICS: dreams come true at 5

55	86	12	SAVE YOUR LOVE, Renato, Lifestyle
56	38	5	FRONTIERS, Journey, CBS
57	40	22	KISSING TO BE CLEVER, Culture Club, Virgin □
58	60	18	THE RISE & FALL, Madness, Stiff □
59	57	41	AVALON, Roxy Music, E.G. ☆
60	45	61	FRIENDS, Shalamar, Solar ☆
61	39	9	FELINE, Stranglers, Epic ○
62	63	4	BATTLE HYMNS FOR CHILDREN SINGING, Haysi Fantasyes, Regard
63	35	5	STREET SOUNDS EDITION 2, Various, Street Sounds
64	51	17	THE SINGLES — FIRST 10 YEARS, Abba, Epic ☆
65	85	31	TOO RYE AY, Dexys Midnight Runners, Mercury ☆
66	47	6	ALL THE BEST, Stiff Little Fingers, Chrysalis
67	70	23	HAPPY FAMILIES, Blancmange, London ○
68	84	3	LOVE IN MOTION, Icehouse, Chrysalis
69	59	20	20 GREATEST HITS, Beatles, Parlophone □
70	38	9	DIFFICULT SHAPES, China Crisis, Virgin
71	—	—	JAZZ SINGER, Neil Diamond, Capitol EAST12120
72	—	—	THE PURSUIT OF ACCIDENTS, Level 42, Polydor POLD5087
73	—	—	JOB LOT, Chas & Dave, Rocknay ROC910
74	9	—	MIRAGE, Fleetwood Mac, Warner Bros □
75	67	2	KILROY WAS HERE, Styx, A&M
76	48	11	RUMOURS, Fleetwood Mac, Warner Bros ☆
77	42	5	POWERLIGHT, Earth Wind & Fire, CBS
78	75	19	SINGLES 45s AND UNDER, Squeeze, A&M □
79	65	2	ROCK GODDESS, Rock Goddess, A&M
80	89	15	LOVE SONGS, Diana Ross, K-Tel ☆
81	50	12	RAIDERS OF THE POP CHARTS, Various, Ronco ☆
82	92	2	CHARIOTS OF FIRE, Vangelis, Polydor
83	90	12	MAKIN MOVIES, Dire Straits, Vertigo ☆
84	81	8	OCTOBER, U2, Island ○
85	77	5	WE'RE THE MINIPOPS, Minipops, K-Tel
86	84	15	QUEEN GREATEST HITS, Queen, EMI ☆
87	—	—	FROM THE MAKERS OF . . . Status Quo, Vertigo PROLP1
88	88	8	BOY U2, Island ○
89	82	34	LOVE AND DANCING, League Unlimited Orchestra, Virgin □
90	—	—	INSTRUMENTAL MAGIC, Various, Telstar STAR2227
91	100	22	QUARTET, Ultravox, Chrysalis □
92	83	15	DURAN DURAN, Duran Duran, EMI ☆
93	78	3	A FLOCK OF SEAGULLS, A Flock Of Seagulls, Jive ○
94	78	9	THE ART OF FALLING APART, Soft Cell, Some Bizzare □
95	73	9	LIVE EVIL, Black Sabbath, Vertigo
96	66	10	FACE VALUE, Phil Collins, Virgin ☆
97	46	6	HEAVY, Various, K-Tel
98	99	3	BLUEBIRD, James Last, Polydor
99	97	4	WAR OF THE WORLDS, Jaff Wayne's Musical Version, CBS ☆
100	94	27	IN THE HEAT OF THE NIGHT, Imagination, R&B □

VIDEOS

1	—	THE HUMAN LEAGUE SINGLES VIDEO, Virgin
2	—	AROUND THE WORLD, The Police, Thorn/EMI
3	4	THE COMPLETE BEATLES, MGM/UA
4	—	PHYSICAL, Olivia Newton John, Thorn/EMI
5	2	THE HIGH ROAD, Roxy Music, Spectrum
6	1	LIVE BETWEEN THE EYES, Rainbow, Spectrum
7	—	QUEEN'S GREATEST FLIX, EMI
8	5	THREE SIDES LIVE, Genesis, Weinerworld
9	10	COMPLETE MADNESS, Stiff
9	—	LIVE AT THE HAMMERSMITH ODEON, Kate Bush, EMI

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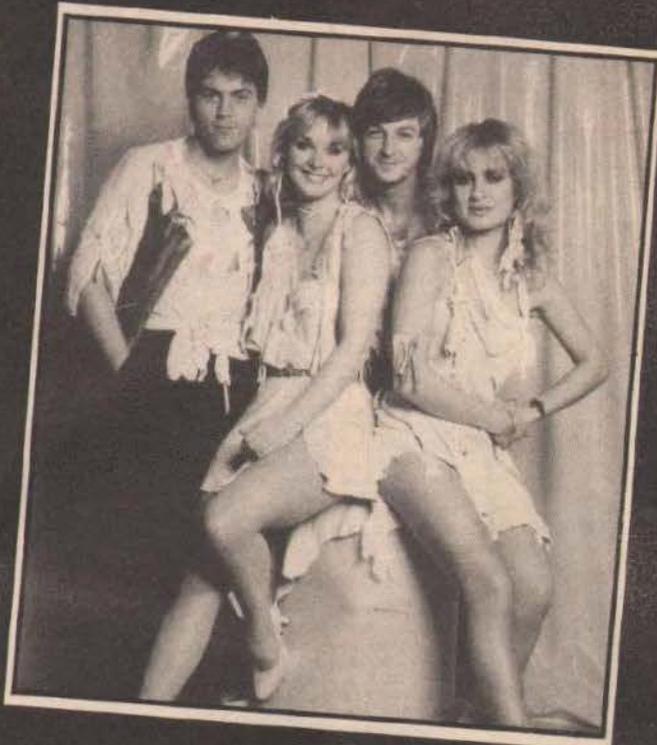
TOP SINGLES

AS USED ON TOP OF THE POPS

Week ending March 19, 1983

THIS WEEK
LAST WEEK
WEEKS IN CHART

1	2	4	TOTAL ECLIPSE OF THE HEART, Bonnie Tyler, CBS
2	3	6	SWEET DREAMS (ARE MADE OF THIS), Eurythmics, RCA
3	2	8	BILLIE JEAN, Michael Jackson, Epic
4	4	4	ROCK THE BOAT, Forrest, CBS
5	7	4	NA NA HEY HEY KISS HIM GOODBYE, Bananarama, London
6	-	-	SPEAK LIKE A CHILD, Style Council, Polydor TSC1
7	5	8	AFRICA, Toto, CBS
8	18	4	HIGH LIFE, Modern Romance, WEA
9	14	5	SHE MEANS NOTHING TO ME, Phil Everly & Cliff Richard, Capitol
10	22	5	RIP IT UP, Orange Juice, Polydor
11	11	7	BABY COME TO ME, Patti Austin and James Ingram, Warner Bros
12	9	8	LOVE ON YOUR SIDE, Thompson Twins, Arista
13	12	6	COMMUNICATION, Spandau Ballet, Chrysalis
14	6	9	TOO SHY, Kajagoogoo, EMI
15	8	5	TOMORROW'S JUST ANOTHER DAY, Madness, Stiff
16	24	4	YOU CAN'T HIDE, David Joseph, Island
17	10	6	NEVER GONNA GIVE YOU UP, Musical Youth, MCA
18	13	7	TUNNEL OF LOVE, Run Boy Three, Chrysalis
19	21	5	WAVES, Blancmange, London
20	17	8	HEY LITTLE GIRL, Icehouse, Chrysalis
21	31	2	RUN FOR YOUR LIFE, Bucks Fizz, RCA
22	20	5	GENETIC ENGINEERING, Orchestral Manoeuvres, Telegraph/Virgin
23	19	10	UP WHERE WE BELONG, Joe Cocker & Jennifer Warnes, Island
24	38	3	JOY, Band AKA, Epic
25	16	7	CHANGE, Tears For Fears, Mercury
26	15	6	GET THE BALANCE RIGHT, Depeche Mode, Mute
27	39	7	MAGGIE, Foster and Allen, Ritz
28	29	4	DROP THE PILOT, Joan Armatrading, A&M
29	40	4	GARDEN PARTY, Mezzoforte, Steinar
30	-	-	VISIONS IN BLUE, Ultravox, Chrysalis
31	25	3	NUMBERS, Soft Cell, Some Bizzare
32	42	6	BOXERBEAT, JoBoxers, RCA
33	28	5	WE'VE GOT TONIGHT, Kenny Rogers & Sheena Easton, United Artists
34	37	4	FIELDS OF FIRE, Big Country, Mercury
35	61	3	ORCHARD ROAD, Leo Sayer, Chrysalis
36	-	-	DON'T TALK TO ME ABOUT LOVE, Altered Images, Epic EPCA3083
37	-	-	BLUE MONDAY, New Order, Factory FAC73
38	41	2	ALL TOMORROW'S PARTIES, Japan, Hansa
39	23	11	WHAM RAP, Wham!, Innervision
40	33	4	SOWETO, Malcolm McLaren, Charisma
41	28	10	SHINY SHINY, Hayati Fantasy, Regard
42	-	-	CRY ME A RIVER, Meri Wilson, Compact PINK6
43	-	-	WHISTLE DOWN THE WIND, Nick Heyward, Arista HEY1
44	-	-	YOU DISAPPEAR FROM VIEW, Teardrop Explodes, Mercury TEARB
45	58	3	YOUNG FREE & SINGLE, Sunfire, Warner Bros
46	27	10	SIGN OF THE TIMES, Belle Stars, Stiff
47	57	3	DO YOU WANNA HOLD ME, Bow Wow Wow, RCA RCA314
48	96	2	BREAKAWAY, Tracey Ullman, Stiff
49	81	2	BUFFALO BILL'S LAST SCRATCH, Barron Knights, Epic
50	48	6	IF YOU WANNA BE HAPPY, Rocky Sharpe & The Replays, Polydor
51	52	5	LAST FILM, Kissing The Pink, Magnet
52	32	11	DOWN UNDER, Men At Work, Epic
53	30	14	DI DIANE, Fleetwood Mac, Warner Bros
54	-	-	HOPE I WISH YOU'D BELIEVE ME, Wail, WEA X9880
55	35	4	MIDNIGHT SUMMER DREAM, Stranglers, Epic
56	47	7	OBLIVIOUS, Aztec Camera, Rough Trade
57	51	4	WHEN YOUR OLD WEDDING RING WAS NEW, Jimmy Roselli, A1
58	56	2	GOING HOME, Mark Knopfler, Vertigo
59	59	4	GET ON UP, Jazzy Dee, RCA
60	36	9	LAST NIGHT A DJ SAVED MY LIFE, Indeep, Sound of New York
61	44	6	NEVER TOO MUCH, Luther Vandross, Epic
62	43	6	PHONE HOME, Jonny Chnges, CBS
63	74	2	BREAKING US IN TWO, Joe Jackson, A&M
64	34	10	CHRISTIAN, China Crisis, Virgin
65	71	6	JUST ONE MORE KISS, Renee & Renato, Hollywood
66	40	6	GET LOOSE, Evelyn King, RCA
67	-	-	MY FOOLISH FRIEND, Talk Talk, EMI EMI6375
68	-	-	DON'T LET HIM STEAL YOUR HEART AWAY, Phil Collins, Vigin VS572
69	78	5	PAL OF MY CRADLE DAYS, Ann Breen, Outlet
70	63	15	YOU CAN'T HURRY LOVE, Phil Collins, Virgin
71	76	3	MEXICAN RADIO, Wall Of Voodoo, Illegal
72	62	5	CATH, Bluebells, London
73	84	5	LONDON GIRLS, Chas & Dave, Rockney
74	86	2	WHEN IT'S TIME TO ROCK, UFO, Chrysalis



BUCKS FIZZ: running all the way to 21

75	-	-	LIVING ON THE FRONT LINE, Eddy Grant, Mercury MERT35
76	64	5	HANGIN', Chic, Atlantic
77	66	3	TELEPHONE OPERATOR, Pate Shelley, Genetic
78	92	2	STAND BY, Roman Holiday, Jive
79	91	2	I JUST GOTTA HAVE YOU, Kashif, Arista
80	-	-	RAP YOUR LOVE, Set The Tone, Island IS110
81	77	3	EYES OF ICE, Scarlet Party, EMI
82	83	2	GOT TO HAVE YOU BACK, Undertones, Ardeck
83	-	-	OOH I LOVE IT (LOVE BREAK), Salsoul Orchestra, Salsoul SAL102
84	87	5	MY OLD COUNTRY HOME, Brendan Shine, Play
85	94	2	FLYING SCOTSMAN, Spear Of Destiny, Epic
86	90	5	LOOKING FOR THE PERFECT BEAT, Afrika Bambaataa & Soul Sonic Force, Polydor
87	97	2	FRIDAY NIGHT (LIVE VERSION), Kids From Fame, RCA
88	-	-	THIS TIME, Whispers, Solar E987B
89	-	-	LINED UP, Shriekback, Y Y102
90	-	-	PARADISE DRIVE, Midnight, Tivoli TIV1
91	-	-	PAL OF MY CRADLE DAYS, Valerie Dunbar, Klub Klub34
92	-	-	YOU CAN'T RUN FROM LOVE, Maxine Singleton, Creole CR50
93	-	-	JE T'AIME (MOI NON PLUS), Vicious Pink Phenomena, Warehouse WARE1
94	-	-	SOMEWHERE, Danse Society, Society SOC4
95	-	-	MIGHTY HANDS OF LOVE, Animal Nightlife, Innervision IVLA3190
96	99	2	SO GOOD SO PURE SO KIND, Landscape III, RCA
97	-	-	SLIPPING AWAY, Dave Edmunds, Arista ARIST522
98	100	2	TAINTED LOVE, Dave Phillips & Hot Rod Gang, Rockhouse
99	-	-	BE WITH ME, Billy Griffin, CBS CBSA3209
100	-	-	LET IT LOOSE, Chris Rea, Magnet MAG233

Compiled by Gallup

SYMBOL KEY

◆ FAST MOVERS

SINGLES

☆ Platinum (one million sales)

□ Gold (500,000 sales)

○ Silver (250,000 sales)

ALBUMS

☆ Platinum (300,000 sales)

□ Gold (100,000 sales)

○ Silver (60,000 sales)

DURAN DURAN

I made a break I run out yesterday
 Tried to find my mountain hideaway
 Maybe next year maybe no go
 I know you're watching me every minute of the day yeah
 I've seen the signs and the looks and the pictures they give your game
 away yeah
 There's a dream that strings the road with broken glass for us to hold
 And I cut so far before I had to say

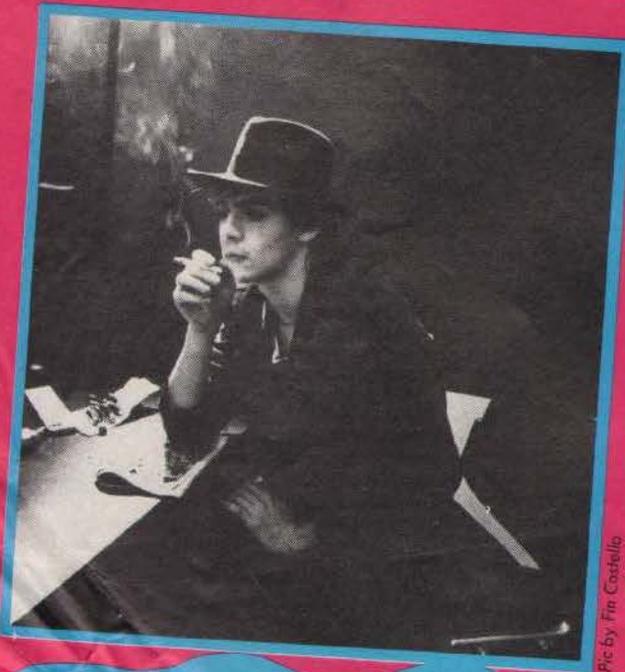
Please please tell me now is there something I should know
 Is there something I should say that would make you come my way
 Do you feel the same 'cos you don't let it show

People stare and cross the road from me
 And jungle drums they all clear the way for me
 Can you read my mind can you see in the snow
 And fiery demons all dance when you walk through that door
 Don't say you're easy on me you're about as easy as a nuclear war

Repeat chorus

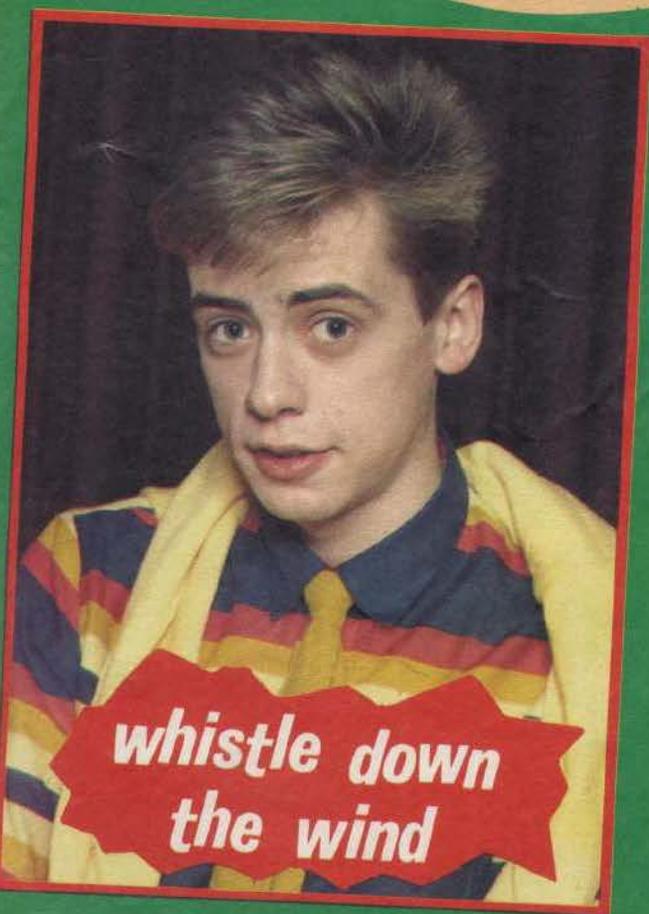
Please please tell me now is there something I should know
 Is there something I should say that would make you come my way
 Please please tell me now is there something I should know
 Is there something I should say that would make you come my way
 Please please tell me now can you see what makes me blow
 Can you see how much I die every time it passes by
 Please please tell me now what it takes to make you show
 Is there something I should know is there something I should say

On EMI Records
 Words and music: Duran Duran
 © Triton/Peterman/Carlin



Pic by Tim Costello

Is there something I should know



Pic by Andre Cullberg

whistle down the wind

nick heyward

Out the window
 Look what's happening
 In my prison
 Watching day by, day by day
 In my humour, ha
 Kiss and make a friend
 Out the window
 Look what's happening

Give my time away
 Give me all the love time of day
 Kiss my crystal way
 I break down doors my candle whistles

Hello, hello hope you're feeling fine
 Hello, hello hope you're feeling mine
 Hello, hello hope you're feeling fine
 Hope you're feeling time

Out the window
 Bring me back my rose I give away
 In a picture
 A freckle and a famous feature — she's not smiling

Give my time away
 Give me all the love you need
 I want to watch you bloom and breathe
 Kiss my mouth, I bear you whistle

Hello, hello hope you're feeling fine mine fine
 Hope you feel in time

Whistle down the wind — whistle softly

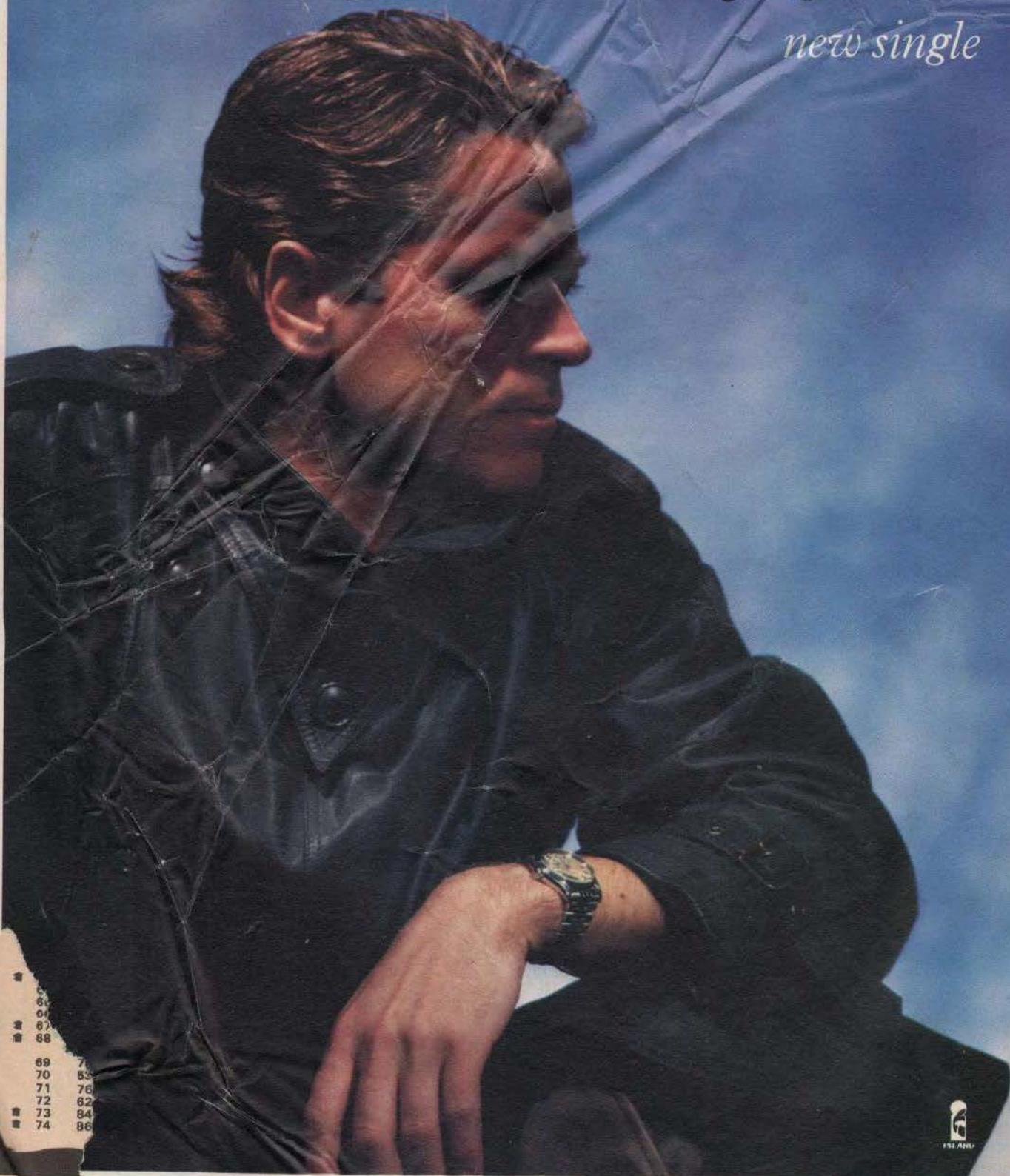
Kiss and be my friend — whistle down the wind

On Arista Records
 Bryan Marston/Zodiac Ltd
 Words and music by Nick Heyward

robert palmer

■ *you are in my system*

new single



69 71
70 53
71 76
72 62
73 84
74 88

